


PART 2.

THE CANADIAN ANTHEM TREASURY

North Broadview Free Church



A Collection of
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Anthems for
Church Use

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25 Cents

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TORONTO

For Contents of Vol. 1, see back of Cover

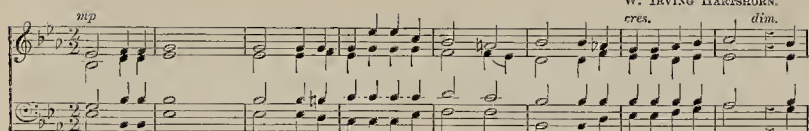
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Come unto Me, all ye that Labour.

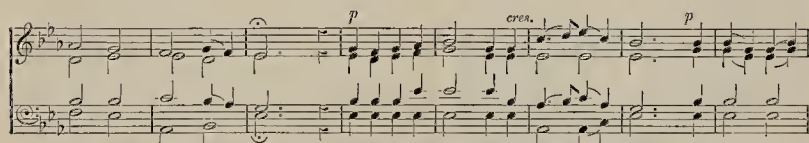
65

W. IRVING HARTSHORN.



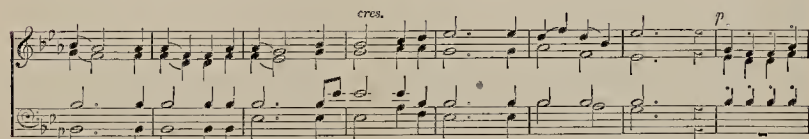
Come un-to Me, all ye that la-bour, and are hea - vy la - den, and I will give you rest, and

KEY.	{	<i>mp</i>	d	:r	r	m	:-	m	:m	m	d	:d	l	s	:fo	s	:s	f	m	m	f	s	l	:s
		<i>mp</i>	s	:t	t	d	:-	d	:d	r	d	m	m	r	:r	d	t	:t	r	d	d	d	:d	d
		<i>mp</i>	m	:s	s	s	:-	s	:s	s	o	l	l	l	t	:l	s	:s	s	s	s	f	:s	s
		<i>mp</i>	d	:s	s	d	:-	d	:d	t	l	l	l	d	r	:r	s	:s	t	d	d	r	m	f



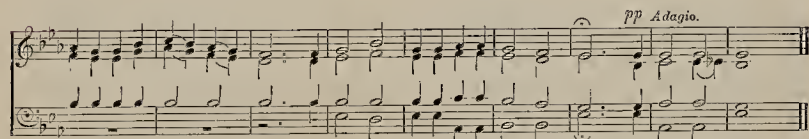
I will give you rest. Take my yoke up - on you, and learn of Me, for I am

{	<i>p</i>	t	:m	r	:m	d	:-	m	r	m	f	s	:m	m	l	:t	d	l	s	:-	s	s	m	s
	<i>p</i>	f	:d	d	:t	d	:-	d	t	d	x	m	:d	d	d	:d	d	d	:m	n	d	d	m	
	<i>p</i>	s	:s	l	:s	f	m	:-	s	s	s	d	d	:d	s	f	:s	l	f	m	:-	s	s	
	<i>p</i>	r	:d	f	:s	d	:-	d	d	d	d	d	d	:d	d	f	:f	l	d	:-	d	d	d	



meek and low - ly in heart, and ye shall find rest un - to your souls; For my yoke is

{	<i>cres.</i>	s	f	:-	f	x	r	f	f	m	:-	s	s	l	t	d	:-	d	t	r	t	s	d	:-
	<i>cres.</i>	m	r	:-	r	t	t	r	r	d	:-	m	m	f	f	m	:-	m	f	:r	d	:-	d	t
	<i>cres.</i>	s	:-	s	s	:s	s	s	:-	s	d	d	:d	s	s	:-	s	s	s	:-	s	s	s	
	<i>cres.</i>	s	:-	s	s	:s	s	d	:-	d	d	f	r	d	:-	d	s	f	m	:-	s	s	s	



ea - sy, and My bur - den light, My yoke is ea - sy, and My bur - den light, My bur - den light.

{	<i>pp Adagio.</i>	f	m	:m	s	l	s	:f	m	r	:-	r	m	s	m	m	f	f	m	r	d	:-	d	d
	<i>pp Adagio.</i>	r	d	:d	m	f	r	d	t	:-	t	d	r	d	d	d	r	d	t	d	:-	s	l	
	<i>pp Adagio.</i>	s	s	:s	s	s	:s	s	s	:-	s	s	s	s	s	l	s	f	m	:-	m	f	f	
	<i>pp Adagio.</i>	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	

The King of Love.

H. W. BAKER.

E. L. ASHFORD.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for voice and piano. The voice part is written in a single staff with a treble clef. The piano accompaniment is written in two staves: the right hand in a treble clef and the left hand in a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melody in the voice and right hand, with a rhythmic accompaniment in the left hand. The piece concludes with a final chord.

The King of Love my Shepherd is, whose good - ness fail-eth nev - er, I nothing lack if I am
The King of Love my Shepherd is, whose good-ness fail - eth nev - er, I nothing lack if

Key E.

s	s	s	s	s	s	l	m	s	—	s	t	l	s	f	l	s	s	s	s	s	l	m
m	m	m	m	m	m	m	m	m	d	f	f	r	f	m	r	re	m	m	m	m	m	
s	s	s	s	s	s	s	s	s	s	s	s	s	s	s	fe	s	s	s	s	s	s	
d	d	d	d	d	d	d	d	d	d	m	r	r	s	t	d	d	d	d	d	d	d	

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a variety of musical notations such as eighth notes, sixteenth notes, and rests. There are also dynamic markings like 'p' (piano) and 'f' (forte). The lyrics 'The Rose Tree' are written below the bass staff.

His . . . and He is mine . . . for ev - er, and He is mine, . . . is mine mine for ev - er.
I am His, . . . and He is mine for ev - er, . . . is mine for ev - er. . . . Where

[illegible][illegible]

streams of living waters flow.

My ran-somed soul He lead-eth,

And where the verdant pastures

$$\left\{ \begin{array}{l} r : r \\ s : f \end{array} \right| \begin{array}{c} d : m \\ f : s \end{array} \mid \begin{array}{c} r : d \\ f : m \end{array} \mid \begin{array}{c} d : t_1 \\ m : s \end{array} \mid \frac{\begin{array}{c} i : l_1 \\ f : f \end{array} \mid \begin{array}{c} d : d \\ l : l \end{array}}{f} \mid \begin{array}{c} : m \\ : s \end{array}$$

Lied der Nacht
 Franz Schubert
 Op. 148, No. 1

Rit.

grow;
grow,

With food ce-les	-	tial feed	-	eth.
With food ce-les	-	tial feed	-	eth.

The King

of love
The King of love

my
my

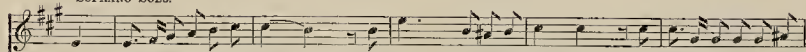
[illegible]



Shep - herd is,



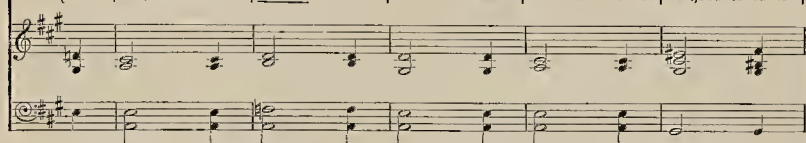
SOPRANO SOLO.



Per - verse and fool-ish oft I strayed, But yet in love He sought me; Per-verse and foolish oft I

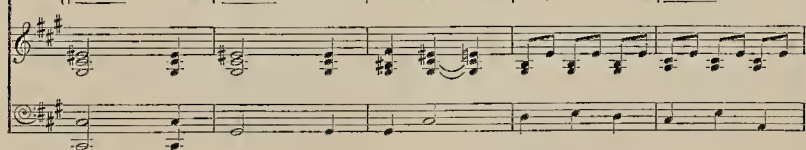
A. SOPRANO SOLO.

{ s₁ | s₁ | l₁ | t₁ | d₁ | r | m | n | r | s | - | r | d₁ | r | m | n | m | n | d₁ | s₁ | s₁ | s₁ | l |



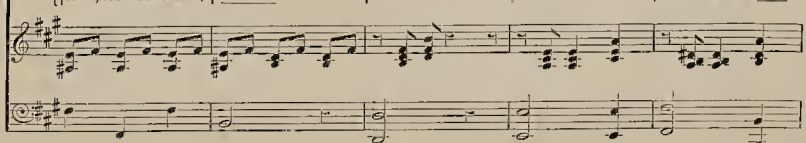
strayed, But yet in love He sought me, And on His shoulder gently laid, And

{ l₁ | s₁ | : | d₁ | d₁ | m | s₁ | d₁ | m | r₁ | d₁ | : | a₁ | m | r₁ | r₁ | m | r₁ | t₁ | s₁ | r₁ | d₁ | - | d₁ |



on His shoulder gently laid, And home re-joicing brought me, and home re-joicing brought

{ m | m | f | m | d₁ | l₁ | m | r | s | - | f | m | r | r | d₁ | : | d₁ | d₁ | d₁ | t₁ | d₁ | m | r |



me. The King of Love my Shep - herd is.

me. The King of Love my Shepherd is, The King of Love, my Shep - herd is.

r	:-	.s ₁	:s ₁	.s ₁	s	:-	:-	:-	:-	.s ₁	:l ₁	:-	.s ₁	s ₁	:-	:-							
:	:	:	:	:	:	:	:	:	:	.m ₁	:f ₁	:-	.f ₁	m	:-	:-							
:	:	:	:	:	:	:	:	:	:	.d	:t ₁	:-	.t ₁	d	:-	:-							
:	:	:	:	:	:	:	:	:	:	.s ₁	:s ₁	.s ₁	d	:-	.m ₁	:t ₁	.l ₁	s ₁	:-	.s ₂	d ₁	:-	:-

VOICES IN UNISON.

SOPRANO SOLO.

Through death's dark vale I fear no ill, With Thee, dear Lord, be-side me, Thy rod and staff my com-fort still, Thy

C. VOICES IN UNISON. SOPRANO SOLO.

rod and staff my com-fort still, Thy cross be-fore to guide me, Thy cross be-fore to guide me.

E.

Thou spread'st a ta-ble in my sight, Thou spread'st a ta-ble in my sight, Thy bless-ing grace be-stow-eth, Thy bless-ing grace be-stow-eth, And oh, what trans-port of de- And oh, what trans-port

s	.s	:s	.s	:l	m	s	:-	:s	t	:-	.l	:s	.f	l	:s	:s	.s	:s	:l	m
m	m	m	m	m	m	m	m	m	d	f	:f	:r	:f	:m	re	m	m	m	m	m
.s	.s	:s	:s	:s	:s	:s	:s	:s	s	s	:s	.s	.r	fe	s	:s	.s	:s	:s	s
.d	d	.d	:d	:d	d	.d	:d	m	r	r	:t ₁	:s ₁	d	:d	:d	d	.d	:d	:d	d



light From Thy pure cha - lice flow - eth, From Thy pure cha - lice flow - eth, And so through
of de - light From thy pure cha-lice flow - eth, The cha - lice flow - eth, And so through

B. E.

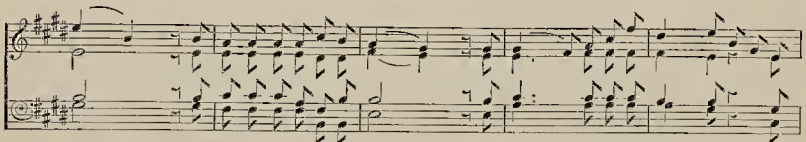
s	:-	^d	t	l	n	:-	m	n	:-	m	r	d	s	:-	m	d	l	r	d	:	:
m	m	:	:	:	^m	l	l	l	s	t	t	l	:	:	^m	m	:	f	m	:	:
s	s	s	:	:	^d	d	t	r	r	d	:	:	^d	d	d	t	:	d	:	:	:
d	d	d	:	:	^t	m	m	m	l	l	:	:	^s	s	s	s	d	^s	s	r	m



through all of days Thy good-ness fail-eth nev - er, Good Shep-herd, may I sing Thy
all the length of days, Thy good-ness fail - eth nev - er, Good Shepherd, may I sing Thy

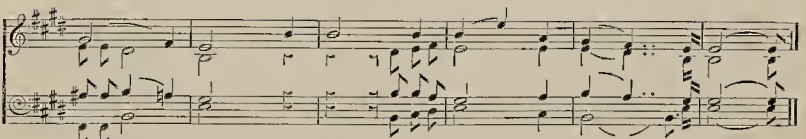
p

^r	r	:	d	m	:	d	m	s	r	d	ta	l	:	l	t	t	t	t	l	s
^m	t	t	:	d	d	:	d	m	f	m	:	f	r	x	r	x	r	x	r	x
^s	s	:	s	s	:	d	d	d	d	d	d	:	d	s	s	s	s	s	s	s
f	:-	m	r	s	n	d	d	m	s	ta	:-	ta	l	s	f	:	f	f	f	f



praise, Good Shep-herd, may I sing Thy praise with-in Thy house for-ev - er, Thy house for-
praise, Good Shep-herd, may I sing Thy praise with-in Thy house for-ev - er, Thy house for-

d	l	s	:	s	f	f	f	f	l	s	f	m	:	m	r	f	l	x	t	^d	s	m	d
d	:	:	d	d	d	d	t	t	r	d	:	d	d	:	r	r	x	r	x	d	:	:	d
s	:-	:	s	l	l	l	f	r	s	s	:-	s	l	:-	l	l	l	l	s	:	:	m	
n	:-	:	m	r	r	r	r	s	s	d	:-	d	f	:-	f	f	f	f	m	:	:	l	

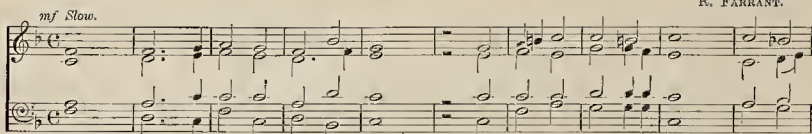


ev er. The King of Love my Shep - herd is.
house for ev - er. The King of Love my Shep - herd is.

:-	r	d	:-	s	s	:-	s	^d	f	m	r	:-	^d	d	:-	:-	
d	d	t	:	s	:	:	t	d	r	d	:-	d	t	:-	s	:-	
f	f	f	:	m	:-	:	s	s	f	m	:-	f	s	f	:-	m	:-
r	x	s	:-	d	:-	:	s	l	t	d	:-	l	s	:-	^d	d	:-

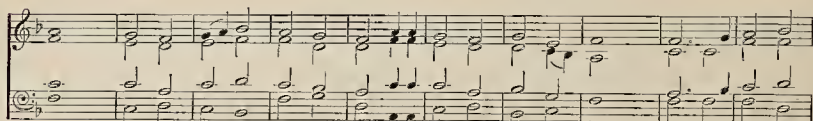
Lord, for Thy tender Mercies' Sake.

R. FARRANT.



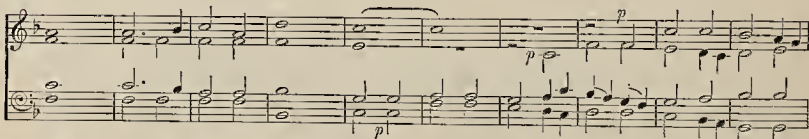
Lord, for Thy ten - der mer - cies' sake, lay not our sins to our charge, but for -

KEY	d :-	d :-	x m :-	r :-	d :-	f r :-	:-	r	nfe:s	s :-	s :-	s :-	f
	s ₁ :-	l ₁ :-	t ₁ d :-	t ₁ l ₁ :-	d t ₁ :-	:-	t ₁ d :-	t ₁ r :-	r d t ₁ :-	s ₁ :-	l ₁ t ₁ :-	:-	:-
	m :-	m :-	s s :-	s m :-	l s :-	:-	s s :-	s l :-	l s :-	m :-	f	:-	:-
	d :-	l ₁ :-	s ₁ d :-	s ₁ l ₁ :-	f ₁ s ₁ :-	:-	s ₁ d :-	m r :-	r r s ₁ :-	m r :-	:-	:-	:-



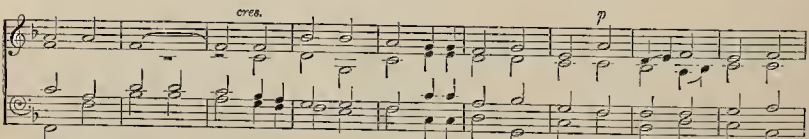
give that is past, and give us grace to a-mend our sin - ful lives, to de - cline from

{	m :-	r :-	d r m :-	f m :-	r :-	d :-	m m r :-	d r :-	t ₁ d :-	:-	d :-	r m :-	f
	d :-	t ₁ l ₁ :-	t ₁ d :-	d l ₁ :-	l ₁ d d t ₁ :-	l ₁ l ₁ :-	s ₁ f ₁ m ₁ :-	s ₁ s ₁ d :-	d d	:-	:-	:-	:-
	s :-	s m :-	s l s :-	f m :-	s s s :-	m f r :-	d :-	m :-	f s :-	l	:-	:-	:-
	d :-	s ₁ l ₁ :-	s ₁ f ₁ d :-	r l ₁ :-	m m s ₁ l ₁ :-	f ₁ s ₁ d :-	:-	d d	d l	:-	:-	:-	:-



sin and in - cline to vir - tue, that we may walk with a per - feet heart, a per - feet

{	m :-	m :-	f s m :-	l :-	s :-	:-	:-	:-	:-	p	s :-	s f m r
	d :-	d d d :-	d d d :-	t ₁ :-	:-	:-	:-	p	s ₁ d :-	d t ₁ l ₁ s ₁ l ₁ t ₁ :-	:-	:-
	s :-	s :-	f m f m :-	r p r m m r :-	m s f m r :-	d r m f :-	:-	:-	:-	:-	:-	:-
	d :-	d d d d :-	f ₁ s ₁ d :-	d t ₁ l ₁ s ₁ l ₁ l ₁ s ₁ f ₁ m ₁ r, t ₁ :-	:-	:-	:-	:-	:-	:-	:-	:-



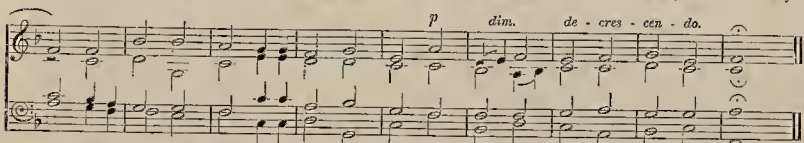
per - feet heart that we may walk with a per - feet heart, be - fore These now and

{	m m d :-	:-	d f f m :-	r r d :-	r t ₁ m	p	l ₁ t ₁ d	t ₁ d
	d :-	:-	s ₁ l ₁ r ₁ s ₁ t ₁ t ₁ l ₁ l ₁ s ₁ s ₁ f ₁ m ₁ f ₁ r m	:-	:-	:-	:-	:-
	s m l l s :-	f m r r d :-	s s m f	d d d d r m	:-	:-	:-	:-
	d d f f m r d d t ₁ d :-	s s l ₁ m s ₁ d	:-	f ₁ l ₁ s ₁ m	:-	:-	:-	:-



ev - er - more, that we may walk with a per - fect heart, that we may walk with a per - fect heart, that we may walk with a per - fect heart, that we may

r	t	d	—	:	f	d	s	s	f	r	m	m	d	—
l	s	m	—	:	s	d	t	l	s	l	t	d	—	:
r	r	d	f	m	:	r	m	f	r	d	r	m	f	s
f	s	d	d	d	:	t	l	s	l	l	s	f	s	l
ev	er	more	that	we	may	walk	with	a	per	fect	heart	with	a	per
er	more	that	we	may	walk	with	a	per	fect	heart	with	a	per	fect
er	more	that	we	may	walk	with	a	per	fect	heart	with	a	per	fect



that we may walk with a per - fect heart be - fore These now and ev - er - more.

d	f	f	m	r	x	d	r	t	m	l	t	d	—	:
s	l	r	s	t	t	l	l	s	s	f	l	s	l	—
s	f	r	r	d	s	s	m	f	r	d	d	r	r	m
m	r	d	d	t	d	s	s	l	r	s	d	f	s	l
that	we	may	walk	with	a	per	fect	heart	be	fore	These	now	and	ev
er	more	that	we	may	walk	with	a	per	fect	heart	with	a	per	fect
er	more	that	we	may	walk	with	a	per	fect	heart	with	a	per	fect

The Earth is the Lord's.

Chorus. ♩ = 100.

R. A. SMITH.



The earth is the Lord's, and the fulness thereof; the world, and they that dwell therein, For He hath founded it upon the seas,

Kzr C. ♩ CHORUS. M. = 100.

d	d	r	f	f	m	r	r	d	l	r	d	t	d	m	r	d	t	d	l	t	—
s	f	m	s	s	s	l	s	s	s	f	f	m	r	m	s	s	f	s	s	s	—
s	s	s	d	t	d	d	d	d	t	t	d	d	l	s	s	s	d	r	r	d	—
s	d	m	d	s	d	f	f	d	s	s	d	m	f	f	s	s	d	l	s	t	—
the	earth	is	the	Lord's	and	the	fulness	thereof	the	world	and	they	that	dwell	therein	For	He	hath	founded	it	upon
the	earth	is	the	Lord's	and	the	fulness	thereof	the	world	and	they	that	dwell	therein	For	He	hath	founded	it	upon
the	earth	is	the	Lord's	and	the	fulness	thereof	the	world	and	they	that	dwell	therein	For	He	hath	founded	it	upon



and e-stablish'd it upon the floods; for He hath founded it upon the seas, and e-stablish'd it upon the floods.

r	s	m	r	d	t	l	s	s	d	r	m	d	r	f	m	r	s	m	d	l	f	m	r	d	t	d	—
s	s	s	s	l	s	f	e	s	s	s	s	s	s	s	s	s	s	s	s	f	l	s	f	m	r	m	—
t	t	d	d	r	m	r	r	d	t	t	d	t	d	t	d	r	d	t	d	l	s	s	s	s	s	—	
s	s	d	d	t	d	r	r	s	s	f	m	s	d	m	r	d	t	d	s	d	m	f	r	m	f	s	—
and	e	st	ab	lish	'd	it	upon	the	floods	for	He	hath	founded	it	upon	the	seas	and	e	st	ab	lish	'd	it	upon	the	floods
and	e	st	ab	lish	'd	it	upon	the	floods	for	He	hath	founded	it	upon	the	seas	and	e	st	ab	lish	'd	it	upon	the	floods
and	e	st	ab	lish	'd	it	upon	the	floods	for	He	hath	founded	it	upon	the	seas	and	e	st	ab	lish	'd	it	upon	the	floods

THE EARTH IS THE LORD'S.

73

♩ = 60. SINGLE VOICES—SOPRANO AND TENOR.

$\text{♩} = 60$. SINGLE VOICES—Soprano and Tenor.

The musical score consists of two staves. The top staff is for Soprano and the bottom staff is for Tenor. Both parts are written in treble clef. The key signature has one sharp (F#), indicating D major or B minor. The time signature is 4/4. The tempo/meter marking at the top right is "♩ = 60". The music features a series of eighth-note patterns in the first half, followed by a double bar line, and then a more melodic passage in the second half. The notation includes various note values, rests, and dynamic markings like "ff" (fortissimo).

right-eous-ness from the God of his salvation.

This is the gen-er-a-tion of them that seek Him, that
G.t. M. = 60. SINGLE VOICES—SOPRANO AND TENOR.

Gt. M. = 60. SINGLE VOICES—Soprano and TENOR.

$\begin{matrix} f^1 \\ l \\ d^1 \\ f \end{matrix}$	$\begin{matrix} m^1 \\ s \\ t \\ s \end{matrix}$	$\begin{matrix} r^1 \\ s \\ t \\ s \end{matrix}$	$\begin{matrix} d^1 d^1 \\ f f \\ l l \\ s s \end{matrix}$	$\begin{matrix} r^1 r^1 \\ f f \\ l l \\ s s \end{matrix}$	$\begin{matrix} d^1 d^1 \\ t t \\ s s \\ s s \end{matrix}$	$\begin{matrix} f \\ m \\ r \\ d \end{matrix}$	$\begin{matrix} s \\ s \\ s \\ m \end{matrix}$	$\begin{matrix} f \\ t \\ d \\ r \end{matrix}$	$\begin{matrix} s \\ s \\ d \\ t \end{matrix}$	$\begin{matrix} f \\ m \\ r \\ d \end{matrix}$	$\begin{matrix} f \\ t \\ d \\ r \end{matrix}$	$\begin{matrix} f \\ t \\ d \\ r \end{matrix}$
--	--	--	--	--	--	--	--	--	--	--	--	--

The image shows a page from a musical score for the song "The Rose Tree." It features a vocal melody line and a piano accompaniment. The score is written in 2/4 time. The key signature changes from one key to C major for the chorus section, which is marked "CHORUS." and includes a repeat sign. The piano accompaniment includes a triplet figure in the right hand. The lyrics "The Rose Tree" are written below the vocal line.

seek Thy face, O God of Ja - cob.

Lift up your heads, lift up your heads,

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass clef staff. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time, with a tempo marking of 'Moderato'. The lyrics are written below the bass staff.

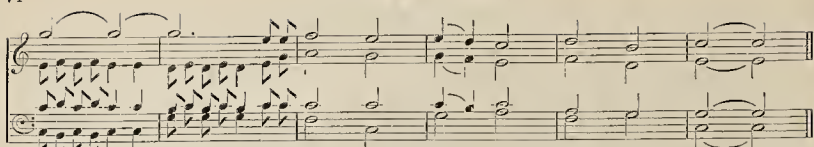
lift up your heads, O ye gates, and be ye lifted up, ye ev-er-lasting doors, And the King of glory shall come

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has a piano introduction, followed by a vocal entry. The second system continues the vocal melody and piano accompaniment. The piano part features a prominent bass line with eighth and sixteenth notes, and the vocal part is a simple melody with some grace notes. The score is written on a single page with a decorative border.

Lift up your heads, lift up your heads, lift up your heads, O ye gates, And the King of glory shall come in.

[illegible]



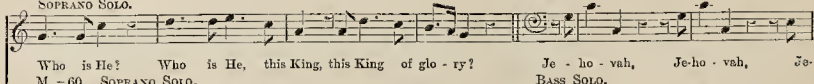
in.
Be ye lifted up, ye everlasting doors, And the King of glo - ry shall come in.

{ s' : - | : - | : - | : - | : m' . s' f' | : - | m' | : - | m' : r' | d' | : - | r' | : - | t | : - | d' | : - | : - | :
 m . f : m . f | m : m r m : r m | r : m . s l | : - | s | : - | s : f | m : - | f | : - | r | : - | m | : - | : - | :
 d' . r' : d' . r' | d' : d' t . d' : t . d' : d' | d' : - | d' | : - | d' : t | d' | : - | l | : - | s | : - | s | : - | : - | :
 d . t : d . t | d : d s . d' : s . d' : s : d' . d' f | : - | d | : - | s | : - | l | : - | f | : - | s | : - | d | : - | : - | :

♩ = 60.

SOPRANO SOLO.

BASS SOLO.

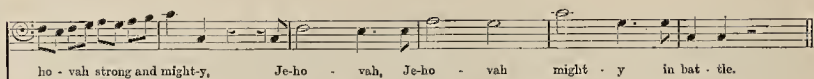
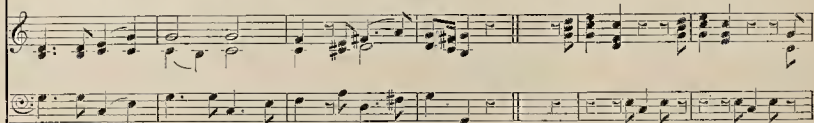


Who is He? Who is He, this King, this King of glo - ry? Je - ho - vah, Je - ho - vah, Je -

M. = 60. SOPRANO SOLO.

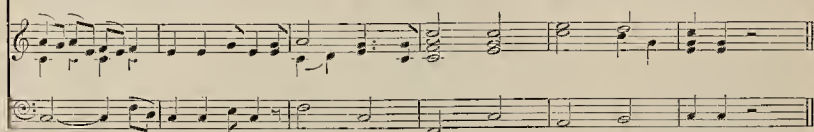
BASS SOLO.

{ s | : - s | d' | : r' | : - r' | m' | : - d' | l | : l | r' | : - d' | t . l | s | || . s | d' . d | : s | d' . d | : m |

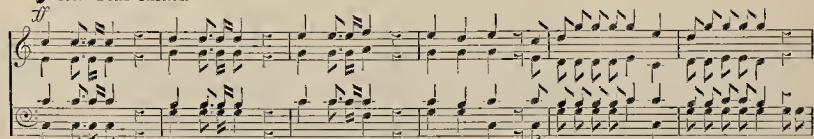


ho - vah strong and might-y, Je - ho - vah, Je - ho - vah might - y in bat - tle.

{ f . m : f . s | l . s | l . t | d' | d | : | d | f | : - | m | : - m | l | : - | s | : - | d' | : - | s | : - s | d' | d | : | : ||



♩ = 100. FULL CHORUS.



Lift up your heads, lift up your heads, lift up your heads, O ye gates, And be ye lifted up, ye everlasting doors, And the

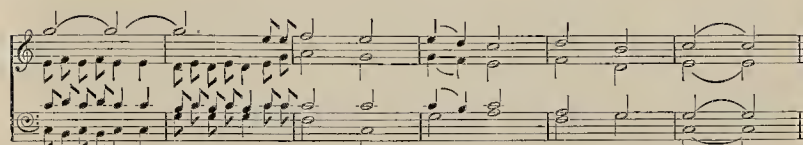
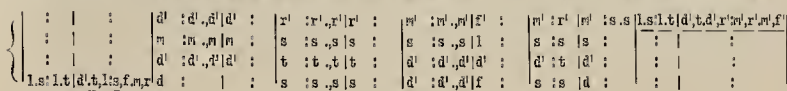
M. = 100. FULL CHORUS.

{ d' : d' . d' | d' : r' : r' . r' | r' : m' . m' | f' | : m' : r' | m' : d' . r' . s' . s' | s' : m' | r' . s' . s' | s' : :
 m : m . m | m : s : s . s | s : s : s | l : s : s | s : m | r . r . r | m : d' | r . r . m | r : :
 d' : d' . d' | d' : t : t . t | t : d' : d' . d' | d' : t | d' : d' . t . t . t | d' : d' | t . t : d' | t : :
 d : d . d | d : s : s . s | s : d' : d' . d' | f : s : s | d : d' . s . s : s | d' : d' | s . s : s | s : s : s



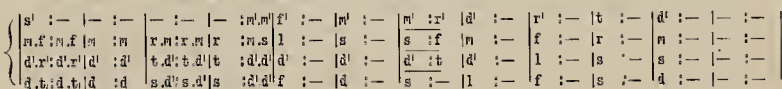
King of glory shall come in.

Lift up your heads, lift up your heads, lift up your heads, O ye gates, And the King of glo-ry shall come



in.

Be ye lifted up, ye everlasting doors, And the King of glo-ry shall come in.

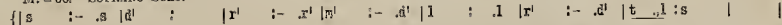


♩ = 60. SOPRANO SOLO.



Who is He? Who is He, this King, this King of glo-ry?

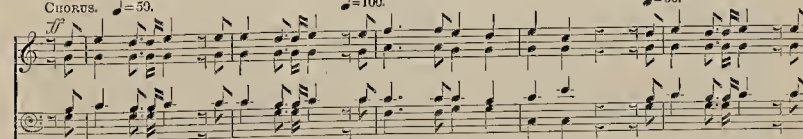
M. = 60. SOPRANO SOLO.



CHORUS. ♩ = 50.

♩ = 100.

♩ = 50.

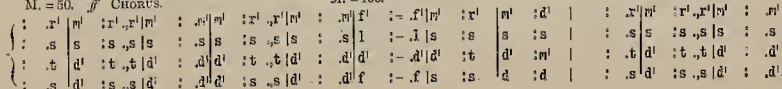


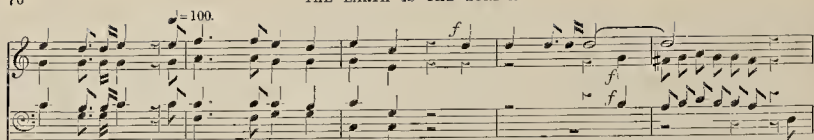
Je-ho-vah of hosts, Je-ho-vah of hosts, He is the King of glo-ry, Je-ho-vah of hosts, Je-

M. = 50. CHORUS.

M. = 100.

M. = 50.





ho - vah of hosts, He is the King of glo - ry, Je - ho - vah of hosts, He is the King of glo-ry, Je -

M. 100. *f* G. 4.

r ¹	r ¹	r ¹	f ¹	f ¹	r ¹	r ¹	d ¹	r ¹	s	s	s	s	—	—	—	:	
s	s	s	s	s	l	l	s	s	s	r	:	:	:	d	t ₁	d	t ₁
d	t	t	d ¹	d ¹	—	d ¹	t	d ¹	s	:	:	:	r	m	f	m	r
d ¹	s	s	d ¹	d ¹	f	—	f	s	s	d	d	:	:	:	:	r	s ₁



ho - vah of hosts, He is the King of Glo-ry, He is the King, the King of glo-ry, Je - ho - vah of hosts, He is the

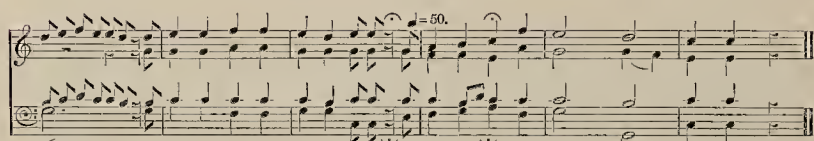
f G. 4.

:	:	m	r	m	f	m	r	s	s	s	l	l	s	—	f	m	d	d ¹	r ¹	r ¹	m	d ¹	r ¹	m
:	:	d	t ₁	d	r	d	d	t ₁	t ₁	d	d	d	d	d	t ₁	d	d	d	s	s	s	s	s	s
:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
s ₁	s ₁	s ₁	s ₁	s ₁	—	—	—	—	s ₁	m	d ₁	f ₁	f ₁	s ₁	s ₁	d ₁	d ₁	s ₁	s ₁	d	m	r	d	



King of Glo-ry, Je - ho-vah of hosts, He is the King of Glo-ry, He is the King, He is the King of glo-ry, He is the King. He

f ¹	r ¹	m	r ¹	r ¹	m	d ¹	d ¹	l	f ¹	r ¹	d ¹	t	d ¹	d ¹	d ¹	s ¹	s ¹	s ¹	—	—	—	:	:	:	m	
s	s	s	s	s	s	s	s	f	l	s	f	n	r	m	m	:	:	m	r	m	f	m	r	:	:	:
r ¹	d ¹	d ¹	t	t	d ¹	d ¹	d ¹	d ¹	t	d ¹	l	s	s	s	s	:	:	d ¹	t	d ¹	d ¹	t	:	:	d ¹	
t ₁	d	s	s	s	d	m	m	f	r	m	f	s	s	d	d	:	:	:	:	:	:	s	s	s	—	



is the King of glo-ry, He is the King, the King of Glo-ry, He is the King, the King of glo - ry.

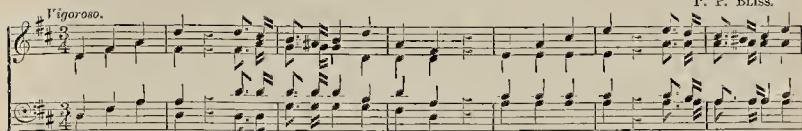
M. 50.

r ¹	r ¹	f ¹	m	r ¹	r ¹	r ¹	m	f ¹	f ¹	m	r ¹	m	s	l	t	d ¹	f ¹	m	—	r ¹	—	d ¹	d ¹	:
:	:	s	s	s	s	l	l	s	s	s	s	s	f	f	m	l	s	—	s	f	m	m	:	
t	d ¹	r ¹	d ¹	d ¹	t	d ¹	d ¹	d ¹	d ¹	d ¹	d ¹	t	d ¹	d ¹	t	r ¹	d ¹	d ¹	—	t	—	d ¹	d ¹	
—	—	—	s	d ¹	d ¹	f	f	s	s	d	d	m	f	s	l	f	s	—	s ₁	—	d	d	:	

77

P. P. BLISS.

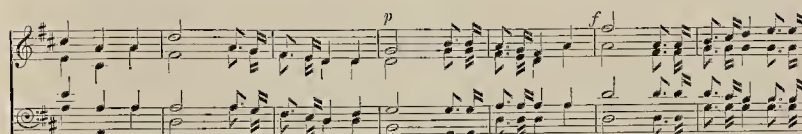
Vigoroso.



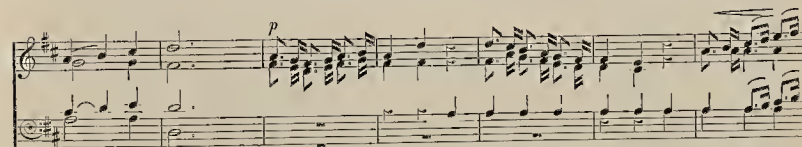
Cry out and shout, thou in-ha-bi - tant of Zi - on. Cry out and shout, thou in-ha-bi - tant of

KEY D. Vigoroso.

{	d	m	s	d	:	d',t	l	s	t	l	d	s	m	:	r	s	t	r	:	r',d	t	l	t	r
	d	m	s	m	:	m,s	f	f	:	d	d	s	:	r	r	r	r	:	s	s	s	s	s	s
	d	m	s	s	:	d',d	d'	d'	:	d	s	:	t	t	t	t	t	:	t	l	s	s	s	t
	d	m	s	d	:	d	d	f	f	:	d	s	:	s	s	s	s	:	s	s	s	s	s	s



Zi - on : For great is the Ho-ly One, for great is the Ho-ly One, For great is the Ho-ly One in the

[illegible]

midst of thee. Beau-ti-ful for sit-u-a - tion, Beau-ti-ful for sit-u-a - tion, Beau-ti-ful is
Zi - on is Zi - on is Zi - on.

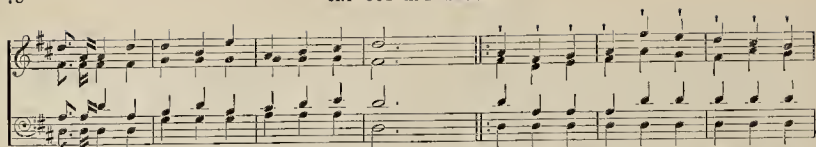
				<i>p</i>				<i>cr.</i>
$\left\{ \begin{array}{l} s : l : t \\ f : : f \\ t : d : l : d \\ a : : s \end{array} \right.$	$\left\{ \begin{array}{l} d : : : \\ m : : : \\ d : : : \\ d : : : \end{array} \right.$	$\left\{ \begin{array}{l} : : : \\ : : : \\ : : : \\ : : : \end{array} \right.$	$\left\{ \begin{array}{l} s, f, m, f : s, l \\ m, r, d, r, m, f \\ : : : \\ : : : \end{array} \right.$	$\left\{ \begin{array}{l} s : d : \\ : m : \\ : s : \\ : s : \end{array} \right.$	$\left\{ \begin{array}{l} d, t, l, s, f, m \\ m, s, f, m, r, d \\ s : s : s \\ : : s \end{array} \right.$	$\left\{ \begin{array}{l} m : r : \\ d : t : \\ s : s : \\ : s \end{array} \right.$	$\left\{ \begin{array}{l} s, l, t, d, l, r, m \\ s : s : s \\ s : s, l, t, d \\ s : s : s \end{array} \right.$	



Zi - on, joy of the earth. Beau-ti-ful is Zi - on, O, beau-ti-ful is Zi - on,

mf

$\left\{ \begin{array}{l} r' \\ s \\ r' \\ s \end{array} \right.$	—	m'	r	d	t	d	—	:	s	f	e	s	:	:	s	1	t	d	:	:	:
	—	s	f	m	r	m	—	:	m	r	e	m	:	:	m	f	s	1	:	:	:
	—	d	s	s	s	s	—	:	:	1	s	f	m	:	:	1	s	m	:	:	:
	—	s	s	s	s	d	—	:	f	m	r	d	:	:	f	m	r	d	:	:	:

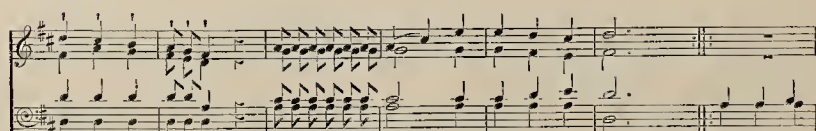
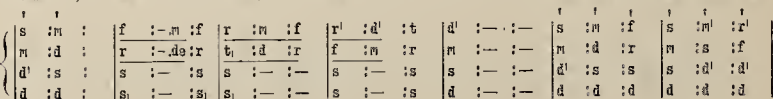


beau-ti-ful is Zi-on, the joy of the earth.

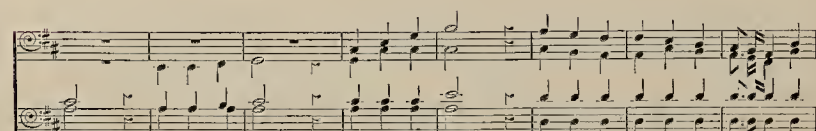
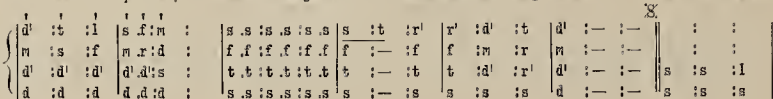
Walk a-bout Zi-on, and go round a-



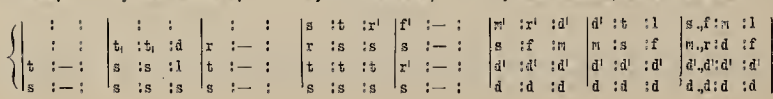
bout her; tell her tow'r's, tell her tow'r's, mark well her bul-warks, con-



si-der her pa-la-ces, tell it to the gen-er-a-tions fol-low-ing thee. Cry out and

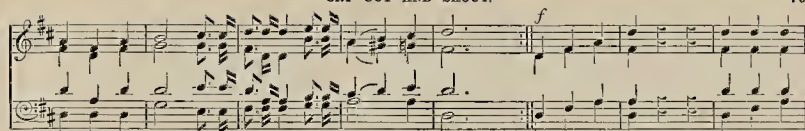


shout, cry out and shout, cry out and shout, cry out and shout, thou in-ha-bit-ant of

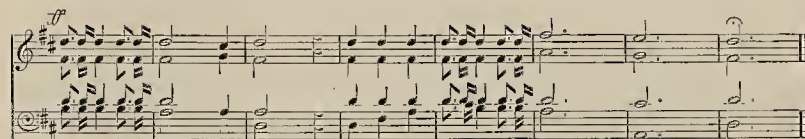
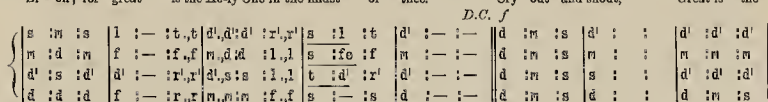


CRY OUT AND SHOUT.

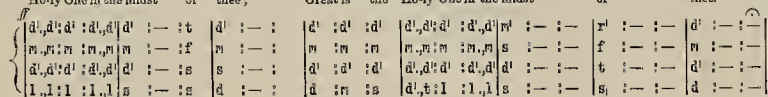
79



Zi - on; for great is the Ho - ly One in the midst of thee. Cry out and shout, Great is the



Ho - ly One in the midst of thee; Great is the Ho - ly One in the midst of thee.

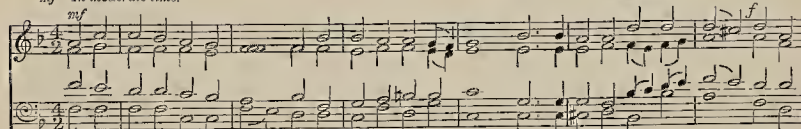


Jesus, Lover of my Soul.

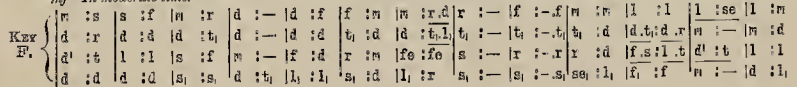
HYMN ANTHEM.

C. WESLEY.

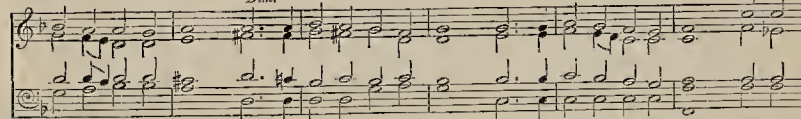
W. HENRY MAXFIELD, Mus. Bac., F.R.C.O.

mf In moderate time.

Je - sus, lov - er of my soul, Let me to Thy ho - som fly, While the wa - ters near - er roll, While the

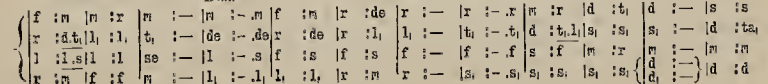
mf In moderate time.

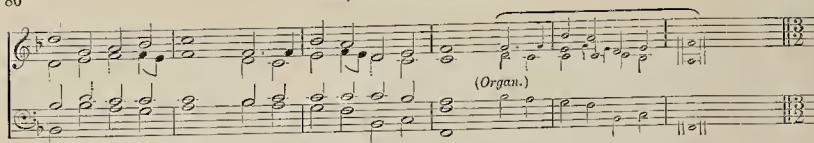
Dim.



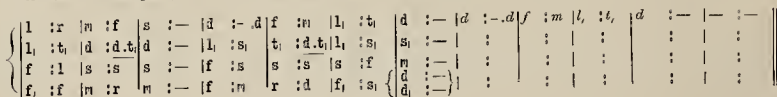
tem - pest still is high. Hide me, O my Sav - iour, hide, Till the storm of life is past, Safe in -

Dim.

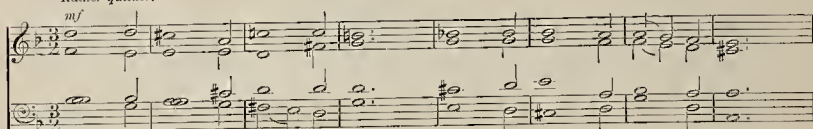




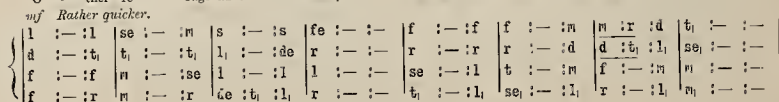
to the ha - ven guide, O re - ceive my soul at last.



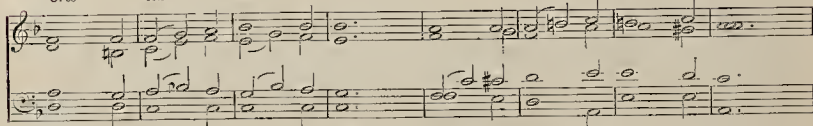
Rather quicker.



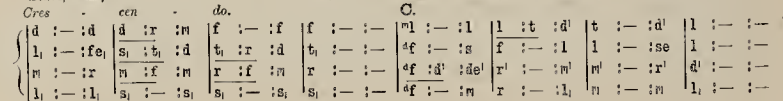
O - ther re - fuge have I none; Hangs my help - less soul on Thee;



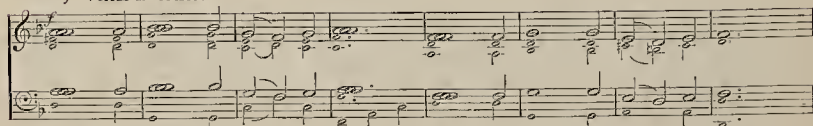
Cres - cen - do.



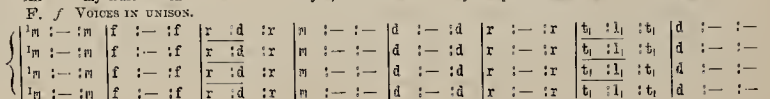
Leave, ah, leave me not a - lone, Still sup - port and com - fort me.

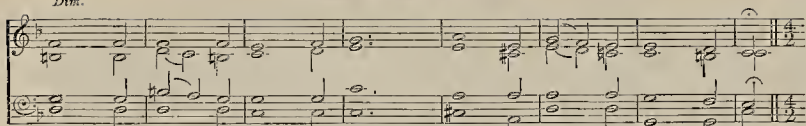


f VOICES IN UNISON.

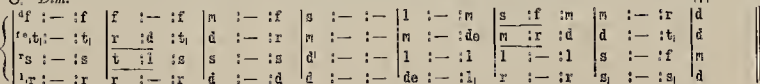
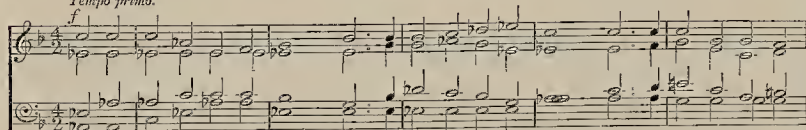


All my trust on Thee is stayed, All my help from Thee I bring;

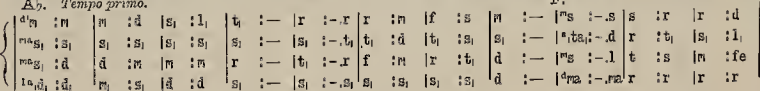
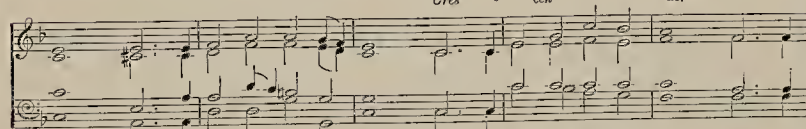


Dim.

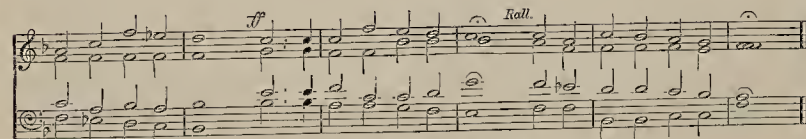
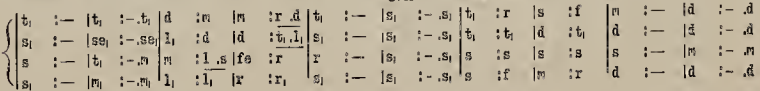
Cov - er my de - fence - less head With the sha - dow of Thy wing.

G. Dim.*Tempo primo.*

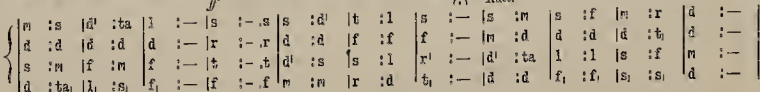
Plentuous grace with Thee is found, Grace to cov - er all my sin; Let the heal - ing streams a -

*Ab. Tempo primo.**F.**Cres - cen do,*

bound, Make and keep me pure with - in. Thou of life the foun - tain art, Free - ly

Cres - cen do.

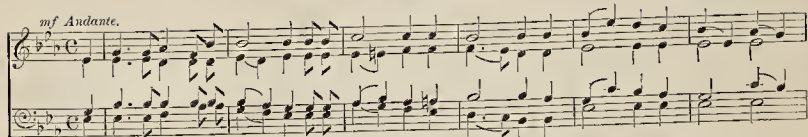
let me take of Thee; Spring Thou up with - in my heart; Rise to all e - ter - ni - ty.

*f**Rall.*

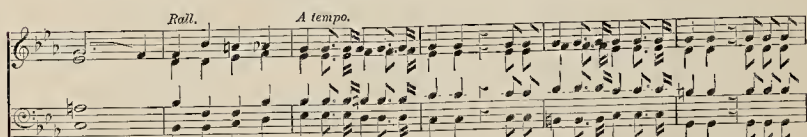
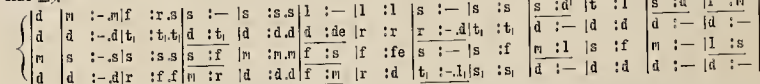
The Lord is full of Compassion.

Psalm ciii., 8-12.

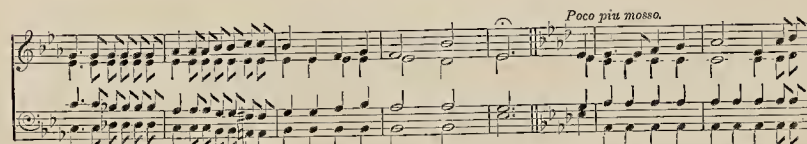
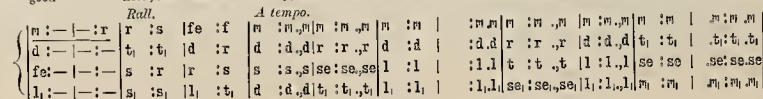
H. P. DANKS.



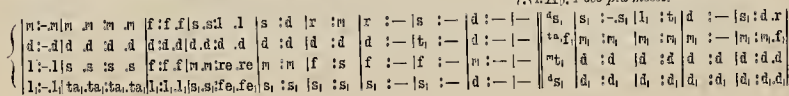
The Lord is full of com-pas - sion, of com-pas - sion and mer - cy, long-suff' - ring, and of great

KEY E_b.

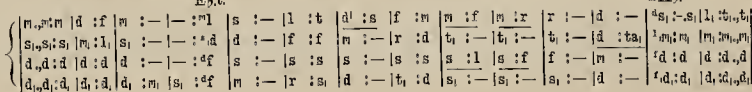
good - ness; He will not al-way, not al-way be hid-ing; nei-ther keep-eth His an-ger for ev - er. He hath not



dealt with unaf - ter our sins; nor rewarded us ac-cord-ing to our wick - ed - ness. For look, How high the heav'n is in-com-
heaven is

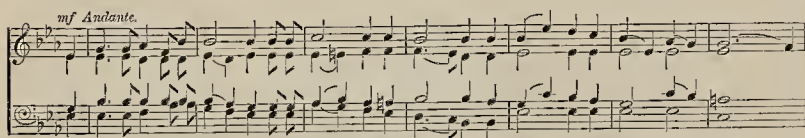
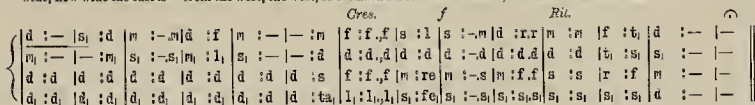
f. A₃. Poco piu mosso.

par-i-son to the earth; so great is His mer - cy toward them that fear Him. Look ye also how
so great,

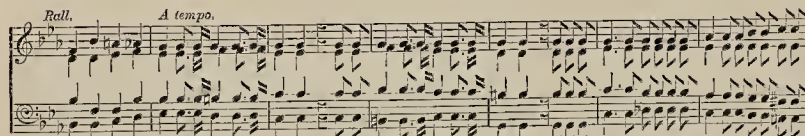
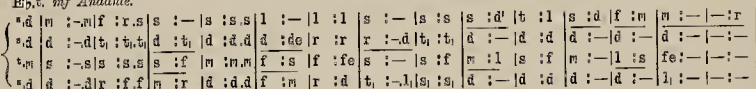
E_b, t.f. A₃.



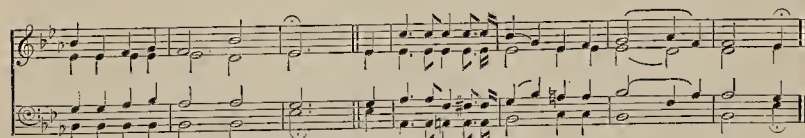
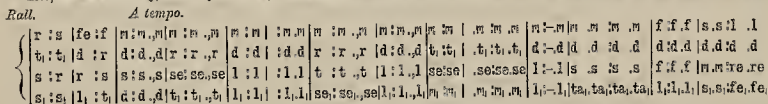
wide, how wide the east is from the west, the west, so far hath Hesel oursins from us, hath Hesel our sins from us.



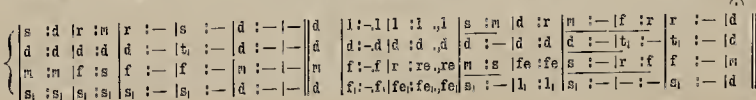
The Lord is full of com- pas - sion, of com- pas - sion and mer - cy, long-suf - fering, and of great good - ness.



ness; He will not al- way, not a- way be chid- ing; nei- ther keepeth His an- ger for- ever. He hath not dealt with us as ter- o- rous; nar- rowed ad- us as-



cord- ing to our wick - ed - ness. The Lord is full of com- pas - sion, and great good - ness.



I will lay me down in Peace.

W. F. SUDDS.

Andante. $\text{♩} = 60$.

SOLO—SOPRANO.

I will lay me down in peace, and take my

Andante. M. 60.

KEY F. $\{ \text{d}' : \text{t} \mid \text{l} : \text{s} \mid \text{f} : \text{f} \mid \text{m} : \text{l} \mid \text{s} : \text{d}, \text{r} \mid \text{m} : \text{f} \mid \text{m} : - \mid \text{r} : \text{re} \mid \text{m} : \text{m} \mid \text{m} : \text{m} \mid \text{m} : \text{r} \mid \text{f} : \text{r} \mid \text{d} : - \mid \text{r} : - \mid$

p

rest, For Thou, Lord, mak-eth me to dwell in safe-ty; I will lay me down and
C.t. f.f.

$\{ \text{m} : - \mid - : \text{m} \mid \text{d}' : - \mid \text{l} : - \mid \text{l}, \text{se} : \text{t} \mid - : \text{m} \mid \text{m}' : - \mid \text{l} : \text{s} \mid \text{s} : \text{f} \mid - : \mid \text{r}' : \text{d}' \mid \text{t} : \text{l} \mid \text{r}' : - \mid - : \text{m} \mid$

sleep, and sleep in peace, and take my rest.

$\{ \text{f} : \text{s}_1 \mid \text{f} : - \mid - : \text{m} : - \mid \text{r} : - \mid \text{m} : - \mid \text{t}_1 : - \mid \text{l}_1 : - \mid \text{s}_1 : - \mid \text{s} : \text{m} \mid \text{m} : \text{r} \mid \text{s} : \text{m} \mid \text{r} : - \mid \text{re} : - \mid$

I will lay me down in peace, and take my rest, For Thou, Lord, mak-eth me to
C.t.

$\left\{ \begin{array}{l} \text{m} : \text{m} \mid \text{m} : \text{m} \mid \text{r} : \text{f} : \text{r} \mid \text{d} : - \mid \text{r} : - \mid \text{m} : - \mid - : \text{m} \mid \text{d}' : - \mid \text{l} : - \mid \text{l}, \text{se} : \text{t} \mid - : \text{m} \mid \\ \text{d} : \text{r} \mid \text{d} : \text{d} \mid \text{d} : \text{d} \mid \text{l}_1 : \text{s}_1 : - \mid \text{t}_1 : - \mid \text{d} : - \mid - : \text{d}' \mid \text{l} : - \mid \text{re} : - \mid \text{m}, \text{m} : \text{m} \mid - : \text{m} \mid \\ \text{s} : \text{se} \mid \text{l} : \text{ta} \mid \text{l} : \text{l} \mid \text{l} : \text{f} \mid \text{m} : - \mid \text{s} : - \mid \text{s} : - \mid - : \text{d}' \mid \text{l} : - \mid \text{d}' : - \mid \text{t}, \text{t} : \text{se} \mid - : \text{se} \mid \\ \text{d} : \text{t}_1 \mid \text{l}_1 : \text{s}_1 \mid \text{f}_1 : \text{f}_1 \mid \text{r}_1 : \text{f}_1 \mid \text{s}_1 : - \mid \text{s}_1 : - \mid \text{d} : - \mid - : \text{d}' \mid \text{m} : - \mid \text{f} : - \mid \text{m}, \text{m} : \text{m} \mid - : \text{r} \mid \end{array} \right.$

dwelt in safe-ty; I will lay me down and sleep in peace, and
 dwelt in safe-ty; I will lay me down in peace, and
 dwelt in safe-ty; I will lay me down in peace, and

f. p.

n' : - l : s : f : - : r' : d' : t : l : s : - : l : d' : - : d : f : - : n : -
 n : - n : - n : r : - : : : : : d : ta : l : d : t : t : d : d :
 l : - l : - l : l : - : : : : s' : f' : n' : f' : n : - f : s : s : - : s : -
 d : - de : - r : r : - : : : : : : : l : s : f : r : r : n : n :

take my rest. I will lay me down, will lay me down in
 take my rest. I will lay me down, will lay me down in
 take my rest. I will lay me down, will lay me down in

r : - r : - r : - : f : f : f : f : f : - : - : - : f : n : r : d : d' : s : f :
 d : - d : - t : - : t : - : d : r : - : - : - : t : - : d : - : r : r :
 l : - l : - s : - : s : - : - : - : s : r' : d' : t : - : n : - : s : - :
 f : - fe : - s : - : s : s : r : d : t : - : - : l : s : - : se : - : l : - : t : - :

peace, in peace, and take my rest.

n : - : : : s : - : d : - : f : - : n : - : - : r : - : - : d : - : - : - : - :
 d : - : : : ta : - : l : - : r : - : d : - : - : t : - : - : s : s : - : - : - :
 s : - : : : n : - : n : - : l : - : s : - : - : f : - : - : n : - : - : - : - :
 d : - : : : l : - : l : - : r : - : s : - : - : s : - : - : d : - : - : - : - :

Hear my Cry.

Geo. F. Root.

Adagio.

Hear my cry, O Lord,

nt - tend un - to my pray'r; From the end of the

Adagio.

KEY F. $\left\{ \begin{array}{l} m : m | r : r | d : - | - : d | f : f | m : m | r : - | r : r | m : - | m : f | \\ d : d | d : t_1 | d : - | - : d | d : r | d : d | t_1 : - | t_1 : t_1 | d : - | d : r | \\ s : s | s : f | m : - | - : m | l : s | s : s | s : - | s : s | s : - | s : s | \\ d : d | s_1 : s_1 | l_1 : - | - : l_1 | l_1 : t_1 | d : d | s_1 : - | s_1 : s_1 | d : - | d : d | \end{array} \right.$



mp $\left\{ \begin{array}{l} s : - | s : s | s : - | f : f | m : - | s : s | s : - | f : f | f : - | m : - | \\ d : - | d : d | d : - | d : r | d : - | d : d | d : - | r : r | r : - | m : - | \\ s : - | s : s | l : - | l : s | s : - | s : s | l : - | s : s | s : - | s : - | \\ d : - | m : m | f_1 : - | s_1 | l_1 : t_1 | d : - | m : m | f_1 : - | s_1 | l_1 : t_1 | d : - | d : - | \end{array} \right.$



whelm - ed. *Q.t. mp* $\left\{ \begin{array}{l} r : - | - : - | d : - | - : - | m : s | d' : d' | d' : t | d' : d' | r' : d' | d' : t | \\ d : t_1 | l_1 | t_1 : - | d : - | - : - | d : m | m : s | f : - | s : s | f : m | r : - | \\ s : - | - : f | m : - | - : - | s : d' | s : m' | r' : - | d' : s | l : s | s : - | \\ s_1 : - | - : - | d : - | - : - | d : d | d : d | r : - | m : m | f : d | s : - | \end{array} \right.$



f.F. $\left\{ \begin{array}{l} d' : - | - : m | m : s | d' : d' | d' : t | d' : d' | r' : d' | d' : t | d' : - | e' s : s | \\ m : - | - : d | d : m | m : s | f : - | s : s | f : m | r : - | f : d : d | \\ s : d' | d' : - | - : d' | s : m' | r' : - | d' : s | l : s | s : - | s : - | m : m | \\ d : d | d : - | - : d | d : d | r : - | m : m | f : d | s : - | d : - | f : d : d | \end{array} \right.$

HEAR MY CRY.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and the same key signature. The music is in 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The song consists of two lines of music, each with a repeat sign at the end. The lyrics "The Rose Tree" are written below the first line of music, and "The Rose Tree" is written below the second line of music.

strong tow'r from the en - e - my. a strong

$$\left\{ \begin{array}{l} \mathbf{l} : - \quad - \quad - \quad \mathbf{f} : - \quad \mathbf{f} : \mathbf{f} \quad \mathbf{s} : - \quad - \quad \mathbf{g} \quad \mathbf{m} : - \quad \mathbf{m} : - \quad \mathbf{f} : - \quad - \quad - \\ \mathbf{d} : - \quad - \quad - \quad \mathbf{l}_1 : - \quad \mathbf{r} : \mathbf{r} \quad \mathbf{t}_1 : - \quad - \quad \mathbf{t}_1 \quad \mathbf{d} : - \quad \mathbf{d} : - \quad \mathbf{d} : - \quad - \quad - \\ \mathbf{m} : - \quad - \quad - \quad \mathbf{f} : - \quad \mathbf{l} : \mathbf{l} \quad \mathbf{s} : - \quad - \quad \mathbf{s} \quad \mathbf{s} : - \quad \mathbf{l} : - \quad \mathbf{l} : - \quad - \quad - \\ \mathbf{l}_1 : - \quad - \quad - \quad \mathbf{l}_1 : \mathbf{r} : \mathbf{r} \quad \mathbf{s}_1 : - \quad - \quad \mathbf{s}_1 \quad \mathbf{d} : - \quad \mathbf{l}_1 : - \quad \mathbf{f} : - \quad - \quad - \end{array} \right.$$

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time, with a key signature of one flat (B-flat). The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The lyrics are written below the piano part, and the voice part is indicated by a vocal line with lyrics. The score is in a single system, with a repeat sign at the end.

tow'r from the en - e my. Hear, Hear my cry, O God, at -

$$\left\{ \begin{array}{l} x \\ t_1 \\ s \\ s_1 \end{array} \right. \begin{array}{l} :- \\ :- \\ :- \\ :- \end{array} \begin{array}{l} d \\ l_1 \\ r \\ l_1 \end{array} \begin{array}{l} d \\ l_1 \\ r \\ f_1 \end{array} \begin{array}{l} :- \\ :- \\ r \\ :- \end{array} \begin{array}{l} t_1 \\ s_1 \\ f \\ s_1 \end{array} \begin{array}{l} d \\ s_1 \\ r \\ d \end{array} \begin{array}{l} :- \\ :- \\ s \\ :- \end{array} \begin{array}{l} m \\ d \\ s \\ d \end{array} \begin{array}{l} m \\ d \\ s \\ f \end{array} \begin{array}{l} r \\ t_1 \\ s \\ s_1 \end{array} \begin{array}{l} r \\ t_1 \\ f \\ s_1 \end{array} \begin{array}{l} d \\ d \\ m \\ l_1 \end{array} \begin{array}{l} :- \\ :- \\ m \\ :- \end{array} \begin{array}{l} - \\ - \\ - \\ - \end{array} \begin{array}{l} d \\ d \\ m \\ l_1 \end{array}$$

A musical score for the song "The Rose Tree". It features two staves: a treble staff with a key signature of one flat (B-flat) and a common time signature, and a bass staff. The melody is written in the treble staff, starting on G4 and moving through various intervals, including some triplets. The bass staff provides a simple harmonic accompaniment with chords and single notes. The lyrics are written below the bass staff, aligned with the music. The title "THE ROSE TREE" is centered at the top of the page.

lend un - to my pray'r; Lead, Lead me to the Rock that is high-er than I

$$\left\{ \begin{array}{l} f : f \mid m \mid m \mid r : - \mid - \mid - \mid m \mid m \mid r : r \mid d : - \mid f \mid m \mid r : r \mid x : - \mid m : - \mid - \mid - \\ d : r \mid d \mid d \mid t_i : - \mid - \mid - \mid d : d \mid t_i \mid t_i \mid d : - \mid d : d \mid d : d \mid t_j : - \mid d : - \mid - \mid - \\ l : s \mid s : s \mid s : - \mid s : - \mid - \mid s \mid f \mid f \mid s : - \mid l : s \mid s : s \mid s : - \mid d : - \mid - \mid - \\ 1 : t_i \mid d : d \mid s_j : - \mid - \mid - \mid d : s \mid s \mid s \mid s_i : l : - \mid f : d \mid s_j \mid s_j \mid s_j : - \mid d : - \mid - \mid - \end{array} \right.$$

Lead me to the Rock that is high - er than

[illegible]

He giveth His beloved sleep.

Andante. M. ♩ = 72.

F. A. CHALLINOR, Mus. Doc.

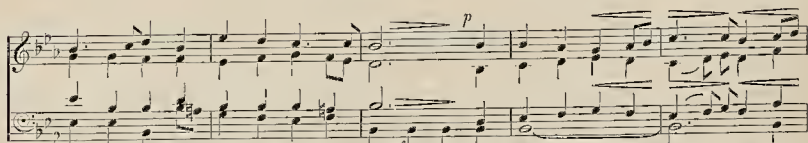


"He giv-eth His be-lov-ed sleep!" O pre-cious gift from heaven! To mor-tals wearied
 "He giv-eth sleep!"

mp Andante. M. 72.

Bb, t. mf

KEY	{	d	f	m	r	m	f	s	:-	l	s	:	d	:	d	l	r	:-	r	:	:-	1	l	:	l	:
B ₇	{	s	l	s	f	s	l	t	:-	t	d	:	t	l	s	l	s	f	s	:	:-	2	r	l	l	:
	{	d	d	:-	:-	:-	d	d	s	f	m	f	m	r	s	d	:-	:-	4	f	m	r	r	l	2	l



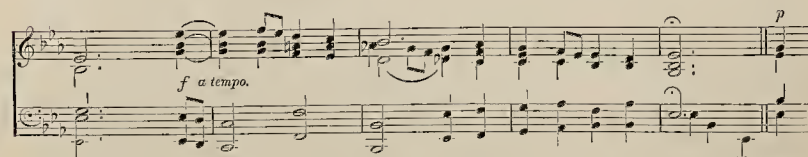
with their toil This bless-ed boon is giv'n; "He giv-eth His be-lov-ed sleep," And
 "He giv-eth sleep,"

{	d	:-	r	m	d	f	m	r	:-	x	d	:-	:-	4	s	f	m	f	s	l	:-	l	s	l	t
	l	l	s	s	f	s	l	s	f	m	:-	:-	4	s	l	t	d	t	l	l	t	t	t	r	
	f	d	d	m	d	d	d	t	t	d	:-	:-	4	t	d	r	m	r	d	r	m	r	f	f	
	f	f	d	d	t	l	s	f	s	d	4	s	s	s	s	:-	:-	:-	:-	:-	:-	:-	:-	:-	



home-less, hap-less poor, For-get their want and mis-er-y, And hun-ger feel no
 home-less poor,

{	d	t	l	s	fe	:-	:-	fe	s	f	m	s	d	:-	d	d	t	d	m	r	d	d	t
	d	r	m	f	r	na	:-	r	d	t	t	ta	ta	l	:-	s	fe	fe	s	s	s	s	s
	m	f	s	l	t	d	:-	t	l	s	s	s	d	f	:-	m	r	r	d	r	m	r	f
	s	l	:-	s	l	l	:-	r	r	s	s	d	m	f	:-	s	l	r	s	s	s	s	s



more.

{	d	:-	d	:-	r	d	t	l	s	:-	:-	f	m	r	d	d	t	d	:-	:-	:-	:-	:-
	s	l	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	
	m	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	
	d	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	

"He

p

HE GIVETH HIS BELOVED SLEEP.

[illegible]

giv-eth His be-lov-ed sleep!" It comes like heal-ing balm, And soothes the troub-led,

giv

Ex. 2. 17

f	m	r	m	s	-	l	s	d	d	r	-	r	m	-	-	l	l	t	d	l	
d	d	d	d	r	m	f	m	d	d	l	t	d	s	-	-	d	f	f	f	m	m
l	s	f	s	l	-	t	t	l	s	l	s	s	s	-	-	d	r	l	l	d	
d	-	-	-	-	-	d	d	s	f	m	f	m	r	s	-	d	f	m	r	l	s

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes a piano (p) dynamic marking and a repeat sign. The lyrics 'The Rose Tree' are written below the bass staff.

[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for two staves, Treble and Bass. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a treble clef and a key signature of one flat. The melody starts on a whole note G4, followed by a half note A4, and then a half note B-flat4. The accompaniment starts with a whole note G3, followed by a half note A3, and then a half note B-flat3. The piece includes dynamic markings: *f* (forte), *mf* (mezzo-forte), *decres.* (decrescendo), and *rall.* (rallentando). The piece ends with a double bar line.

on the bed of pain,				The		suff-er-er		finds a		sweet		re-lease. And		wakes re-freshed a-								
<i>sf</i>				<i>mf</i>				<i>deers.</i>						<i>roll.</i>								
{	d ¹	:t	l	:s	fe	:-	-	:fe	s	:f	m	:s	d	:-d	d	:t ₁ d	m	:r	d	d	:t ₁	
	d	:r	m	f	:r	ra	:-	r	:d	t ₁	:s	ta	:t ₁ a	l ₁	:-s ₁ f ₁	:f ₁ e ₁	s ₁	:s	s ₁	:s ₁	s ₁	
	m	:f	s	s	:r	d ¹	:-	t	:l	s	:t	m	:r	f	:-	m	r	:f	d	:r	m	r
	s ₁	:s ₁	s ₁	:s ₁	l ₁	:-	r	:r	s ₁	s ₁	d	:m	f ₁	f ₁	:-s ₁ l ₁	:r ₁	s ₁	:s ₁	s ₁	:s ₁	s ₁	:s ₁

mf a tempo. decres. mf

$\left\{ \begin{array}{l} \bar{a} \\ s \\ m \\ \bar{d} \\ d \end{array} \right. \begin{array}{cccccccccccccccc} :- & :- & :- & :d' & :- & :- & :d' & | & :l & | & s & :- & :- & :f & | & m & :- & :d & | & :t & | & :d & :- & :- \\ :- & :- & :- & : & :- & :- & : & | & : & | & : & :- & :- & : & | & : & :- & : & | & : & | & : & :- & :- \\ :- & :- & :- & : & :- & :- & : & | & : & | & : & :- & :- & : & | & : & :- & : & | & : & | & : & :- & :- \\ :- & :- & :- & : & :- & :- & : & | & : & | & : & :- & :- & : & | & : & :- & : & | & : & | & : & :- & :- \end{array}$

Rejoice the Soul of Thy Servant.

H. P. DANKS.

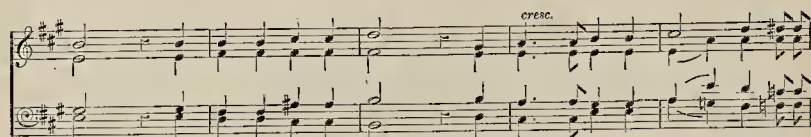
(From Psalm lxxxvi.)

Allegretto. M. 108.

Re - joice the soul of Thy ser - vant: for un - to Thee, O Lord, do I lift up my soul. For Thou, Lord, art
f *Allegretto*. M. 108.

KEY A.

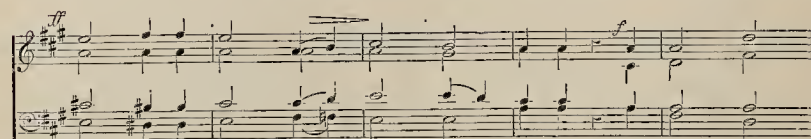
{	s ₁	d	:-	.d	m	:d	m	s	:s		f	f	f	m	:d		l ₁	l ₁	r	r	d	:-	t ₁	t ₁	s ₁	d	:-	d	d	
{	s ₁	m ₁	:-	m ₁	s ₁	:s ₁	s ₁	s ₁	:s ₁		s ₁	s ₁	s ₁	s ₁	:s ₁		f ₁	f ₁	l ₁	l ₁	s ₁	:-	s ₁	s ₁	s ₁	:-	s ₁	s ₁		
{	s ₁	s ₁	:-	s ₁	d	:m	d	r	r		r	r	r	d	:d		d	d	f	f	m	:-	r	r	t ₁	d	:-	d	d	
{	s ₁	d ₁	:-	d ₁	d ₁	:d	d	t ₁	t ₁		t ₁	t ₁	t ₁	d	:m		f ₁	f ₁	r	r	s ₁	:-	s ₁	s ₁	s ₁	f ₁	m	:-	m	m



good, and read - y to for - give; and plen - te - ous in mer - cy un - to

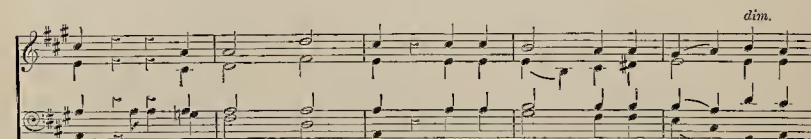
cresc.

{	r	:-	:-	r	r	m	:m	f	:-	:-	t ₁	d	:-	.d	r	r	m	:-	f	fe	fe
{	s ₁	:-	:-	s ₁	l ₁	l ₁	l ₁	l ₁	:-	:-	s ₁	s ₁	:-	s ₁	s ₁	s ₁	s ₁	:-	d	d	
{	t ₁	:-	:-	t ₁	l ₁	l ₁	d	de	de	:-	r	d	:-	d	t ₁	t ₁	d	:-	s	ma	
{	s ₁	:-	:-	s ₁	f ₁	f ₁	m ₁	m ₁	r ₁	:-	f ₁	m ₁	:-	m ₁	s ₁	s ₁	d	:-	ta	la	



all them that call, that call up - on Thee. Give ear, O

{	s	:-	l ₁	l ₁	s	:-	d	r	m	:-	r	:-	d	d		d	d	:-	f	:-
{	d	:-	d	d	d	:-	d	:-	d	:-	t ₁	:-	d	d		m	f ₁	:-	l ₁	:-
{	m	:-	re	re	m	:-	m	f	s	:-	s	f	m	:-	d	d	:-	d	:-	
{	s ₁	:-	fe ₁	fe ₁	s ₁	:-	l ₁	la ₁	s ₁	:-	s ₁	:-	d	d		d	l ₁	:-	f ₁	:-



Lord, un - to my pray'r, my pray'r: and at - tend to the voice of my

dim.

{	m	:-	d	:-	f	:-	m	m	r	:-	d	d	t ₁	d	r	d
{	s ₁	:-	m ₁	f ₁	:-	l ₁	:-	s ₁	s ₁	s ₁	r ₁	m ₁	fe ₁	s ₁	:-	s ₁
{	d	:-	d	d	:-	d	:-	d	d	r	:-	r	r	r	d	f
{	d ₁	:-	d	d	:-	f ₁	:-	d ₁	d	t ₁	:-	l ₁	l ₁	s ₁	m ₁	t ₁

REJOICE THE SOUL OF THY SERVANT.

mf *Crescendo poco a poco.*

mf *Crescendo poco a poco.*

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes ascending and then descending. The lower staff is in bass clef with the same key signature. It begins with a half note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes ascending and then descending. The tempo and dynamics markings are *mf* and *Crescendo poco a poco.*

sup - pli-ca - tions. In the day of my troub-le I will call up -
sup - pli-ca - tions. In the day of my troub-le I will call, I will call up -

mf *Crescendo poco a poco.*

[illegible]

on Thee: for Thou wilt an - swer, for Thou wilt an - swer me. A -
on Thee: I will call. will call up - on Thee: for Thou wilt an - swer, Thou wilt an - swer me. A -

[illegible]

mong the gods there is none like un-to Thee, un-to Thee, O Lord; neith - er are there

$$\left\{ \begin{array}{l} \text{m} \\ \text{l}_1 \\ \text{d} \\ \text{l}_2 \end{array} \right. \begin{array}{l} \text{---} \text{m} \mid \text{m} \\ \text{---} \text{l}_1 \mid \text{t}_{\text{a}_1} \\ \text{---} \text{d} \mid \text{d} \\ \text{---} \text{l}_2 \mid \text{s}_1 \end{array} \begin{array}{l} \text{---} \text{m} \mid \text{f} \\ \text{---} \text{t}_{\text{a}_1} \mid \text{t}_{\text{a}_2} \\ \text{---} \text{d} \mid \text{d} \\ \text{---} \text{s}_1 \mid \text{f}_1 \end{array} \begin{array}{l} \text{f} \\ \text{l}_1 \\ \text{d} \\ \text{f}_1 \end{array} \begin{array}{l} \text{---} \mid \text{f} \\ \text{---} \mid \text{l}_1 \\ \text{---} \mid \text{d} \\ \text{---} \mid \text{f}_1 \end{array} \begin{array}{l} \text{f} \mid \text{f} \mid \text{fe} \\ \text{l}_1 \mid \text{l}_1 \mid \text{l}_1 \\ \text{d} \mid \text{d} \mid \text{r} \\ \text{f}_1 \mid \text{f}_1 \mid \text{r}_1 \end{array} \begin{array}{l} \text{---} \mid \text{---} \\ \text{---} \mid \text{---} \\ \text{---} \mid \text{---} \\ \text{---} \mid \text{---} \end{array} \begin{array}{l} \text{fe} \\ \text{l}_1 \\ \text{r} \\ \text{r}_1 \end{array} \left| \begin{array}{l} \text{s} \\ \text{s}_1 \\ \text{t}_{\text{b}_1} \\ \text{s}_1 \end{array} \right. \begin{array}{l} \text{---} \mid \text{---} \\ \text{---} \mid \text{---} \\ \text{d} \mid \text{t}_{\text{b}_1} \\ \text{l}_1 \mid \text{t}_{\text{b}_1} \end{array} \begin{array}{l} \text{---} \mid \text{---} \\ \text{---} \mid \text{---} \\ \text{---} \mid \text{---} \\ \text{---} \mid \text{---} \end{array} \begin{array}{l} \text{s} \\ \text{s}_1 \\ \text{d} \\ \text{f}_1 \end{array} \begin{array}{l} \text{---} \mid \text{d} \mid \text{d} \\ \text{---} \mid \text{s}_1 \mid \text{t}_{\text{a}_2} \\ \text{---} \mid \text{d} \mid \text{d} \\ \text{---} \mid \text{m} \mid \text{r}_1 \end{array} \begin{array}{l} \text{d} \\ \text{t}_{\text{a}_2} \\ \text{d} \\ \text{r}_1 \end{array}$$

an - y works like un - to Thy works. All na - tions, whom Thou hast made, shall All

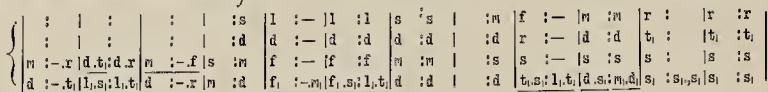
dim.

mf

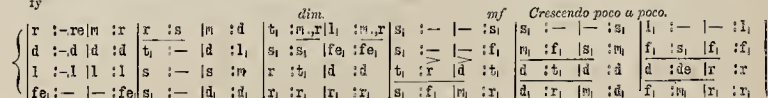
$$\left\{ \begin{array}{l} d : l_1 \\ l_1 : l_1 \\ d : d \\ f : f_1 \end{array} \right. \left| \begin{array}{c} s f : m : r \\ \overline{l_1} : - \\ \overline{d e x : n : f} \\ \overline{f_1} : - \\ s_1 \end{array} \right. \left| \begin{array}{c} d : - \\ f_{\Theta} : f_{\Theta} \\ x : r \\ l_1 : l_1 \\ s_1 \end{array} \right. \left| \begin{array}{c} d : d \\ \overline{t_1} : l_1 \\ \overline{f_1} : - \\ x : - \\ s_1 \end{array} \right. \left| \begin{array}{c} d : - \\ \overline{t_1} : l_1 \\ \overline{s_1} : l_1 \\ \overline{d} : - \\ x : m \\ m f : s_1 \end{array} \right. \left| \begin{array}{c} d : - \\ x : m \\ m f : s_1 \end{array} \right.$$



come and worship before Thee, shall wor - ship be - fore Thee, be - fore Thee, O Lord, and shall
na - tions, whom Thou hast made



glo - ri - fy Thy name, and shall glo - ri - fy Thy name. For Thou art great, and

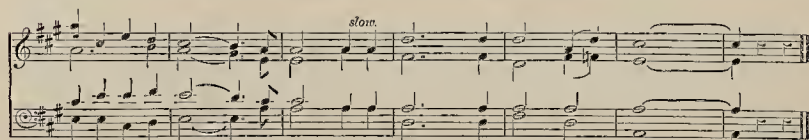
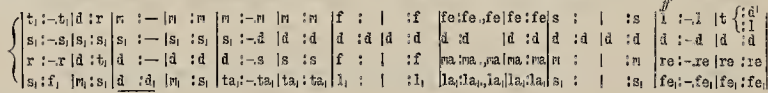


deest wondrous things; I will praise Thee, O my God, will praise Thee with all my heart; and I will glo - ri -

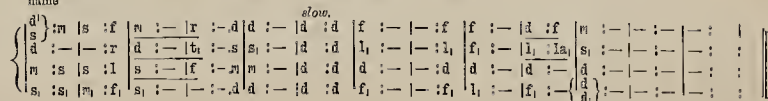


deest wondrous things: I will praise Thee, O my God, with all my heart, with all my heart, and I will glo - ri - fy Thy

deest wondrous things: I will praise Thee, O my God, will praise Thee with all my heart: and I will glo - ri -



fy Thy name for ev - er - more. I will praise Thee, O my God.



Thy Word is a Lamp.

93

CONTRALTO SOLO AND QUARTET.

HUBERT P. MAIN.

mf Andante.

KEY Eb. (*mf Andante.*) { | s₁ | d₁ | :- d₁ | t₁ | s₁ | :- m₁ | j₁ | :- s₁ | t₁ | d₁ | :- m₁ | l₁ | :- d₁ |

Gres. Dim. Thy word is a lamp un -

{ | f₁ | :- m₁ | r₁ | d₁ | d₁ | :- t₁ | t₁ | s₁ | d₁ | :- s₁ | d₁ | :- t₁ | l₁ | s₁ | t₁ | d₁ |

Gres. Dim.

to my feet, and a light, a light un - to my path,

{ | f₁ | :- m₁ | r₁ | :- m₁ | f₁ | s₁ | f₁ | m₁ | r₁ | d₁ | t₁ | :- d₁ | r₁ | s₁ | f₁ | m₁ | r₁ | :- : |

Thy word is a lamp, a

{ | t₁ | :- d₁ | r₁ | m₁ | f₁ | :- r₁ | m₁ | f₁ | m₁ | r₁ | d₁ | t₁ | d₁ | r₁ | s₁ | s₁ | f₁ | :- s₁ | l₁ | t₁ | d₁ | :- d₁ |

l^{amp} un-to my feet and a light, a light un-to my path.

mf QUARTET.

Thy word is a lamp un-to my feet, and a light un-to my

path, a light to my path, a light to my path, a light, a

light, and a light un-to my path. Thy word is a lamp un - to my

[illegible]

light to my path, a light, a light, and a light un-to my path.

How Excellent is Thy Name.

ANTHEM FOR BASS SOLO AND CHORUS.

Psalms vii., 1-5.

FREDK. A. CHALLINOR, Mus. Bac., A.R.C.M.

Allegro. $\text{♩} = 120.$

KEY D. { s | d | - | m | - | s | - | - | l | t | d' | t | d' | r' | d' | t | d' | r' | d' | r' | m' | s' | - | f' |

rall. *f a tempo.*

O Lord, our Lord, how ex-cel-lent is Thy
how ex-cel-lent

f

{	m'	:-	r'	d'	t	l	s	:-	l	:-	s	:-	s	d	:-	m	:-	s	:-	-	d	r	:-	m	f	s	:-	s
	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	
	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	
	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:	

rall. *a tempo.*

name, how ex-cel-lent is Thy name, how ex-cel-lent Thy name in all the
is Thy name, how ex-cel-lent is Thy name, O Lord, how ex-cel-lent Thy name in all the
is Thy name, how ex-cel-lent is Thy name, O Lord, how ex-cel-lent Thy name in all the

{	s	:-	-	d	r	:-	m	f	s	:-	s	:-	-	d	t	:-	-	l	s	:-	s	:-	-	s	s	:-	l	l
	l	:	t	d	d	:	-	-	s	s	l	:	t	d	m	:	-	d	t	:	t	:	-	x	m	r	:-	-
	m	:	f	s	s	:	l	:-	s	f	f	m	:	f	s	s	:-	-	r	:	d	:-	-	l	l	:	s	
	d	:	r	m	m	:	f	:-	m	r	:	r	d	r	m	:	d	:-	-	f	m	:-	-	x	d	d	e	

HOW EXCELLENT IS THY NAME.

97

mf *f*

earth, Who hast set Thy glo - ry a - bove the heavens, how ex - cel - lent Thy
earth, Who hast set Thy glo - ry a - bove the heavens,

mf *f*

s	:-	:-	s	s	l	:-	:-	t	d	r	:-	t	:	d	:-	:-	d	:	:-	:-	r	:-	:-	d	:	d	:	
t ₁	:-	:-	r	r	f	:-	:-	f	f	:-	f	f	m	:-	d	:-	:-	r	:-	:-	s	f	:-	m	r	:	d	:
s	:-	:-	t	t	d	:-	:-	t	l	s	:-	r	:-	r	:-	d	:-	:-	f	e	:-	s	:-	:-	:	:	r	:
s ₁	:-	:-	:	:	f	m	r	:-	d	t ₁	:-	l	s ₁	:	:	l	a ₁	l	a ₁	l	a ₁	s ₁	:-	:-	:	:	d	:

mf *f*

name, how ex - cel - lent Thy name, how ex - cel - lent, how ex - cel - lent is Thy name, how ex - cel - lent, how ex - cel - lent is Thy
ex - cel - lent Thy name, how ex - cel - lent, how ex - cel - lent is Thy name, how ex - cel - lent, how ex - cel - lent is Thy

mf *mf*

s	:-	:-	m	r	:-	:-	d	:-	t	:	d	:	s	:-	:-	s	:	f	s	:	m	s	:-	:-	s	:	l	:	s	:	f	s	:	m	:	
r	:-	:-	s	f	:-	m	r	:	d	s	:-	:-	s	:-	:-	s	:-	:-	r	:	d	r	:	:	:	r	:	:	:	:	:	:	:	:	:	
t	:-	:-	l	s	:	d	s	:-	:-	d	t	:-	l	s	:	m	f	m	r	m	:	l	s	:-	:-	m	f	m	r	m	:	l	s	:-	:-	:

mf

name, how ex - cel - lent Thy name in all the earth, earth.
ex - cel - lent, how ex - cel - lent Thy name, O Lord, in all the earth.

rall. *a tempo.*

s	:-	:-	s	d	:-	m	n	:	f	s	:-	:-	d	:-	:-	d	:-	:-	t	:	d	:-	:-	:	m	:-	:-	s	:-	:-	:	:	:	:	
m	:	r	d	r	:	t ₁	:	d	:-	d	:	d	r	:-	s	:	d	r	m	:	f	m	r	:	f	m	:-	:-	:	:	:	:	:	:	:
d	:-	t	l	t	:	s	:-	s	:	d	:-	d	:	d	:-	l	t	:	d	:-	l	s	:-	:-	s	:-	:-	:	:	:	:	:	:	:	
s	:-	:-	f	m	:-	d	:	l	s	:	f	m	:	f	s	:-	s ₁	:-	d	:-	:-	:	:	:	:	:	:	:	:	:	:	:	:	:	

rall. *a tempo.* *f*

mf Solo. *Meno mosso*. M. ♩ = 100. *cres.*

Out of the mouths of babes and sucklings hast

Solo. *s.d.f.F.* *mf* *Meno mosso*. M. ♩ = 100. *cres.*

{ | d' : r' m' | f' : m' : - r' : - | d' : - d | d' : d | t₁ : - | t₁ : d | r : - | - d | t₁ : - | - r | d : - | s₁ : l₁ t₁ |

rall. *mp* *cres.*

mf

Thou or-dain-ed strength be-cause of Thine en-er-gies, that

{ | d₁ : l₁ | t₁ : d₁ r₁ : - | - m₁ | m₁ : - d₁ : r₁ | m₁ : - m₁ : | l₁ : - m₁ | r₁ : m₁ : - m₁ | m₁ : |

mf

mf

Thou mightest still the en-emy and the a-ven-ger.

{ | d₁ : - | s₁ : l₁ | t₁ : - | - t₁ | d₁ : - t₁ | t₁ : l₁ t₁ l₁ | s₁ : - | t₁ : | d' : - d | l' : d' | m' : - m₁ | m₁ : |

mp *f*

mf

When I con-sid-er the heav'n's, the work of Thy fin-gers, the moon and the stars which

mf

{ | m₁ : - m₁ | m₁ : - r₁ : r₁ | d₁ : t₁ | l₁ : t₁ d₁ | t₁ : - m₁ : m₁ | d₁ : - d₁ | d₁ : - | s₁ : - | s₁ : - |

mp

HOW EXCELLENT IS THY NAME.

99

mp *cres.*

Thou hast or - dain'd, What is man? what is man that Thou art mindful of him? or the

mp. s.d.f. Ab. *F.t.m.l. Cres.*

{ d :- d :d | t₁ :- *m₁:n₁ | d :- d :d | t₁ :- | t₁ | l₁ :m₁ | f₁ :s₁:f₁ | m₁ :- | m₁s₁:s₁ |

p *cres.*

son of man that Thou vis - it - est him? For Thou hast made him a little low - er than the

p *cres.*

{ d :- | d | t₁ :- | r :d | t₁ :- | l₁ :- s₁ | s₁ : s₁ | s₁ : s₁ | l₁ : l₁ | - l₁:l₁:l₁ | t₁ : t₁ | t₁ : t₁ |

f *a tempo primo.*

an - gels, Thou hast crown'd him with glo - ry and hon - our.

a tempo primo. mf

How ex - cel-lent Thy name, how
How ex - cel-lent Thy

f *D.t.m.l.* *ff* *a tempo primo.*

an - gels, Thou hast crown - ed him with glo - ry and hon - our.

a tempo primo. mf

{ d :- | - : | s₁ :- | s₁ : s₁ | s₁ :- .s₁ | s₁ : s₁ | s₁ :- | s₁ : s₁ | s₁ :- | - : | s₁ :- | - : |

an - gels, Thou hast crown - ed him with glo - ry and hon - our.

a tempo primo. mf

{ r₁ :- d₁ | t₁ : d₁ | s₁ :- | - : | m₁ | f₁ :- r₁ | x₁ : d₁ | s₁ :- | - : | s₁ | r₁ :- d₁ | t₁ : d₁ | d₁ | t₁ :- l₁ | s₁ : d₁ |

mf *a tempo primo.*

excellent Thy name, O Lord, our Lord, how excellent is Thy name, how excellent is Thy name, how
name, how ex - cel - lent, O Lord, our Lord, how ex - cel - lent is Thy name, how ex - cel - lent is Thy name, how
O

r: - d | t: d | s: - | - | s | d: - | m: - | s: - | - | d | r: m | s: s | s: - | - | d | r: m | s: s | s: - | - | d |
f: - m | r: d | s: - | - | s | d: - | m: - | s: - | - | d | d: - | - | s: s | l: t: d | d: - | - | s: s | l: t: d | m: |
s: - | - | m | r: - d | t: s | d: - | m: - | s: - | - | s | l: - | s | f: f: m: f: s: s | l: - | s | f: f: m: f: s: s |
s: - | - | d | t: - l | s: s | d: - | m: - | s: - | - | m | f: m | r: r: d: r: m: f: f: m | r: r: d: r: m: d

ex - cell - ent Thy name, how ex - cel - lent Thy name, O Lord, in all the
Lord, our Lord, how excellent, how ex - cel - lent Thy name, O Lord, in all the the

t: - l | s: r | d: - | - | d | f: - | m: - | r: - | d: - | t: - | l | - | s: - | d: - | d: - | - | - | t: - | - | - |
r: - d | t: s | s: - | f: m | s: f: - | s: - | l: - | l: - | s: - | f: - | f: - | m: - | s: - | - | - | s: - | - | - |
s: - | - | t: d: - | - | d: - | l: - | s: - | r: - | m: a: - | r: - | d: - | - | r: - | d: - | m: - | - | - | f: - | - | - |
s: - | - | f: m | r: d: m | r: - | m: - | f: - | f: e: - | s: - | l: - | t: - | d: - | s: - | - | - | - | s: - | - |

rall. *A tempo.*

earth. How ex - cell - ent Thy name, how ex - cell - ent Thy name.
f *Rall.* *A tempo.*

d: - | - | d: d: m | s: d: - | d: d: r: m: - | - | d: d: - | d: d: r: m: - | - | - | - | - | - | - |
s: - | - | : : | s | l: - l | l: l | s: - | - | s | l: - l | l: l | s: - | - | - | - | - | - | - |
m: - | - | : : | m | m: - m | f: d: d: - | - | m | m: - m | f: d: d: - | - | - | - | - | - | - |
d: - | - | : : | d: l: - l | f: f | d: - | - | d: l: - l | f: f | d: - | - | - | - | - | - | - |

f *Rall.* *A tempo.*

Lead us, Heavenly Father.

101

MOZART.

Adagio. *pp Sotto voce.*

Lead us, heav'n - ly Fa - ther, lead us

Adagio. *pp Sotto voce.*

Adagio. *p*

Sva.

Cres-

O'er the world's tem - pest - uous sea: Guard us, *Cres-*

cen *do.* *f*

guide us, keep us, feed us, For we, For we have no

f

LEAD US, HEAVENLY FATHER,

103

ev - - - ry bless - ing, If God our God our Fa - ther
sess - ing ev - - - ry bless - ing, If God our God our Fa - ther

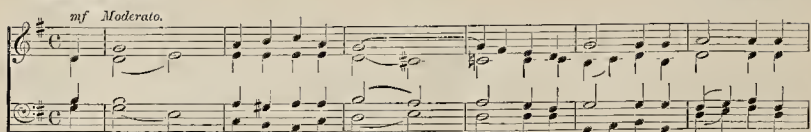
[illegible]

Musical score for "The Rose Tree". The score includes a vocal melody and piano accompaniment. The vocal part has lyrics: "Fa - tr ther ba." The piano part includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The music is in 3/4 time and G major.

Behold, God is my Salvation.

Isaiah xii, 2-6.

H. P. DANKS.

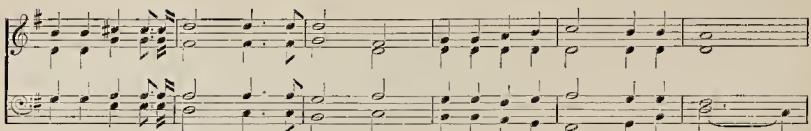


Be - hold, God is my sal - va - tion; I will trust, I will trust, I will

mf Moderato.

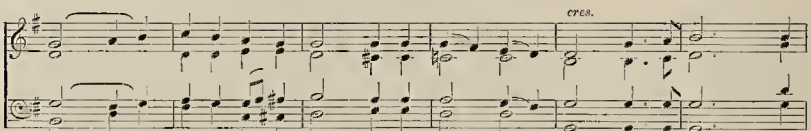
KEY $\left\{ \begin{array}{l} S_1 \\ S_2 \end{array} \right. \begin{array}{l} d : - | - : - | r : m | f : r | d : - | - : - | - : t_1 | l_1 : s_1 | d : - | d : d | r : - | r : r | \\ s_1 : s_1 | d : - | l_1 : - | l_1 : l_1 | l_1 : l_1 | s_1 : - | f e_1 : - | f_1 : - | f_1 : f_1 | m_1 : f_1 | s_1 : m_1 | s_1 : - | s_1 : s_1 | \end{array}$

G. $\left\{ \begin{array}{l} m \\ d \end{array} \right. \begin{array}{l} m : - | - : - | r : d e | r : r | m : - | r : - | r : - | r : - | d : t_1 | d : - | d : d | t_1 : d | r : t_1 | \\ d : d : - | l_1 : - | f_1 : m_1 | r_1 : f_1 | s_1 : - | l_1 : - | s_1 : - | s_1 : s_1 | d_1 : r_1 | m_1 : d_1 | s_1 : l_1 | t_1 : s_1 | \end{array}$



trust, and not be a - fraid: for the Lord Je - ho - vah is my strength and my song;

$\left\{ \begin{array}{l} m \\ s_1 \\ d \end{array} \right. \begin{array}{l} m : m | f e : f e, f e | s : - | s : - s | s : - | t_1 : - | d : d | r : m | f : - | m : m | r : - | - : - | \\ s_1 : s_1 | d : d, d | t_1 : - | t_1 : - t_1 | d : - | s_1 : - | s_1 : s_1 | s_1 : s_1 | s_1 : - | s_1 : s_1 | s_1 : - | - : - | \\ d : d | r : r, r | r : - | r : - r | d : - | r : - | d : d | t_1 : d | r : - | d : d | t_1 : - | - : - | \\ d : d | l_1 : l_1, l_1 | s_1 : - | f_1 : - f_1 | m_1 : - | f_1 : - | m_1 : m_1 | r_1 : d_1 | t_2 : - | d_1 : m_1 | s_1 : - | - : f_1 | \end{array}$



He al - so is be - come my sal - va - tion: He is my strength, my

$\left\{ \begin{array}{l} d \\ s_1 \\ d \\ m_1 \end{array} \right. \begin{array}{l} d : - | r : m | f : m | r : d | d : - | d : d | d : t_1 | l_1 : s_1 | s_1 : - | d : - r | m : - | - : m | \\ s_1 : - | - : - | s_1 : s_1 | l_1 : l_1 | s_1 : - | f e_1 : f e_1 | f_1 : - | f_1 : - | m_1 : - | m_1 : - f_1 | s_1 : - | d : \\ d : - | t_1 : d | r : d | d, r : r e | m : - | r : r | r : - | d : t_1 | d : - | d : - d | d : - | - : s | \\ m_1 : - | s_1 : d | t_1 : d | f_1 : f e_1 | s_1 : - | l_1 : l_1 | s_1 : - | s_1 : - | d_1 : - | d_1 : - d_1 | d_1 : - | - : d | \end{array}$

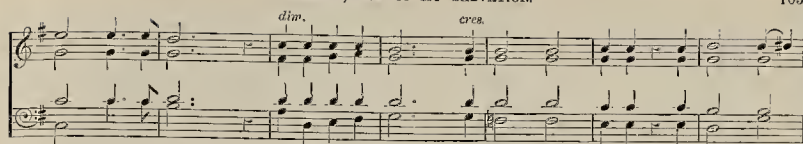


strength and my song: He al - so is be - come my sal - va - tion: Oh,

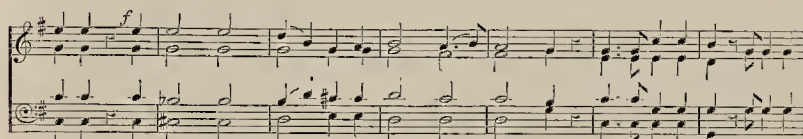
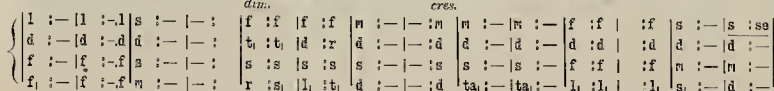
$\left\{ \begin{array}{l} s \\ d \\ m \\ t a_1 \end{array} \right. \begin{array}{l} s : - | d : - s | f : - | - : - | f e : - | - : - | s : d | t : l | s : d | r : m | r : - | d : d | \\ d : - | d : - d | d : - | - : - | d : d | d : d | d : - | t_1 : t_1 | t_1 : - | d : d | \\ m : - | m : - m | f : - | - : - | d : - | r : r e | m : m | r e : r e | m : - | f : s | f : - | m : m | \\ t a_1 : - | t a_1 : - t a_1 | l_1 : - | - : - | l a_1 : - | - : - | s_1 : s_1 | f e_1 : f e_1 | s_1 : - | s_1 : s_1 | s_1 : - | d : d | \end{array}$

BEHOLD, GOD IS MY SALVATION.

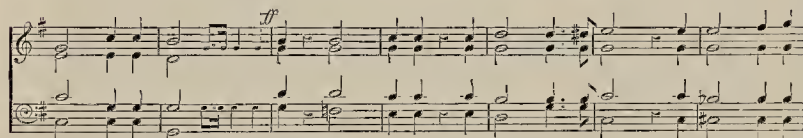
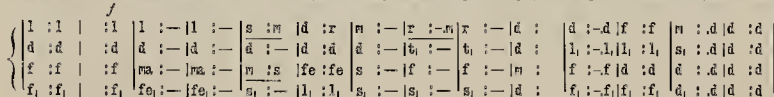
105



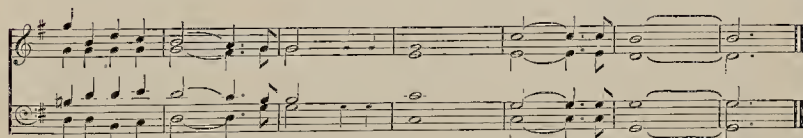
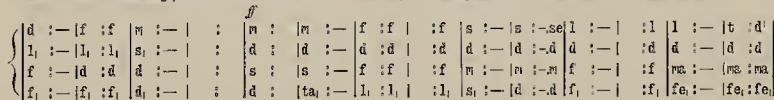
praise ye the Lord, call up-on His name, de-clare His de-ings a-mong the



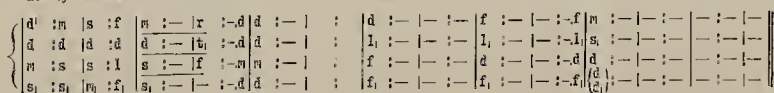
peo-ple, de-clare His do-ings a-mong the peo-ple, Sing un-to the Lord, for He hath



done marv'leous things, Shout, O Zi-on, for great is the Lord, for great is the



ho-ly One of Is-ra-el Praise ye the Lord!



Rejoice To-day with One Accord.

Words by H. W. BAKER.

Music by G. Drson.

Con spirito. Full Sw. to Gt.

Gt. to 15th.

Ped.

KEY D, { : s : m : s | d : - : d' | r' : - . t : s | - : - : s | s : l : t | d' : r' : m' | m' : - : - | r' : - ||

f marc.

Re - joice to - day with one accord, Sing out with ex - ul - ta - tion,
 Re - joice to - day with one ac - cord,

f marc.

{	s	:m	:s	d'	: -	t'	: -	t : s	-	:	s	s	l	:t	d'	: -	r'	m'	: -	-	m	:	
	s	:m	:s	f	: -	f	: -	t	f	: -	f	m	:s	:s	l	: -	r	d	: -	-	t	:	
	s	:m	:s	d'	: -	d'	t	: -	t	t	:d'	r'	d'	: -	m'	m'	: -	l	l	: -	-	se	:
	s	:m	:s	l	: -	la	s	: -	s	s	l	t	d'	: -	t	l	s	f	m	: -	-	m	:
	s	:m	:s	l	: -	la	s	: -	s	s	l	t	d'	: -	t	l	s	f	m	: -	-	m	:

marc.

marc.

Re - joice and praise our might - y Lord, Whose arm hath brought sal - va - tion:
 Re - joice and praise our might - y Lord,

{	m	d	m	l	: -	l	t	: -	se	m	-	:	m	m	ba	se	l	it	d'	r'	: -	-	s	: -	
	m	d	m	r	: -	r	r	: -	r	r	d	m	m	m	: -	l	s	i	fe	s	: -	-	s	: -	
	m	d	m	l	: -	l	se	: -	se	se	l	it	d'	: -	r'	d'	r'	d'	d	: -	-	t	: -	-	
	m	d	m	f	: -	f	m	: -	m	ba	se	l	: -	t	d'	it	l	r	: -	-	s	: -	-	s	: -
	m	d	m	f	: -	f	m	: -	m	ba	se	l	: -	t	d'	it	l	r	: -	-	s	: -	-	s	: -

marc.

107

ff *Maestoso.*

Let all His saints adore Him.

ff *Maestoso.*

ff *Maestoso.*

Tempo I. *p* *Sw. Voix Celestes with Trem.* *dim.* *pp* *rall.*

l.r.a.d.f.Bb. p Tempo I. *{ 4/4 :- :- :- : l : s : f e : s : d' : s : m : d : s : - : f : f : - : m : m : - : - : r : - : - : ||*

CONTRALTO SOLO. *Andante con moto espressivo.*

p *When in dis-tress to Him we call'd, He heard our sad com-plain - ing; O trust in Him what-e'er be-tide, His*

CONTRALTO SOLO. *p Andante con moto espressivo.*

{ s1 : s1.s1:l1 : r1 : s1 : - : f1:r1 : r1 : s1 : r : d : d : - : t1 : s1 : - : s1:f : m : m : - : r : m : f : }

p *Ch. Solo.*

love is all - sus - tain - ing. His love is all - sus - tain - ing.

{ l1 : t1 : m : r : r : - : d : d : f : - : - : - : m : r : d : l1 : - : r : - : d : - : - : }

p *Sw. Voix Cel.* *Ped.*

Allegro. mf cres. f dim.

Tri-umphant songs of praise, To Him our hearts shall raise, Now ev'ry voice shall say, "O praise our God al -
mf Allegro. cres. A.t.m.l.r. f *dim.*
 Now ev-ry voice shall say, "O praise our God al -

{ m : m : - : m : m : m : d : s1 : d : m : s : f : d : r : m : - : - : m : m : - : d : r : m : f : m : r : d : t1 : - : d : - : }
{ s1 : m1 : - : f e1 : s1 : l1 : s1 : s1 : m1 : s1 : d : d : d : l1 : t1 : d : - : s1 : d : d : - : d d : d : d : d : l1 : l1 : s1 : - : f e1 : - : }
{ d : m : - : m : m : m : m : m : d : m : s : l : l : s : f : m : - : - : s : s : - : m f : s : d : d : r : r : r : - : l1 : - : }
{ d : d : d : d : d : d : s1 : - : l : s1 : s1 : - : s1 : s1 : s1 : d1 : s1 : d : d : d : - : - : t e1 : l1 : s1 : f1 : f e1 : s1 : - : s1 : s1 : s1 : }

Allegro. Ch. ad lib. Senza Ped.

REJOICE TO-DAY WITH ONE ACCORD.

109

CONTRALTO SOLO. *f* *rall.*

Let all His saints a - dore Him!

p *mp* *rall.*

mp *rall.*

way," O praise al - way"; Let all His saints a - dore Him!
 way," O praise our God alway"; Let all His saints a - dore Him!

CONTRALTO SOLO. *f* *rall.*

Let all His saints a - dore Him.

mp *rall.*

p

Sw. mp *rall.*

Con spirito.

Fall Sw. to Gt.

Gt. to 15th.

cres.

Pod.

f. D. Con spirito.

f. D. Con spirito.

CHORUS.

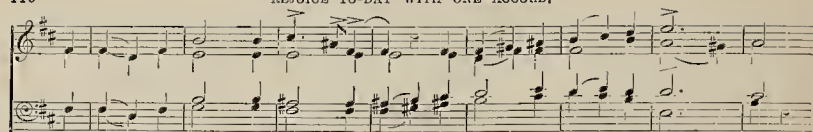
marc.

Re - joice to - day with one ac - cord, Sing out with ex - ul - ta - tion;
 Re - joice to - day with one ac - cord,

f CHORUS.

f CHORUS.

f CHORUS.



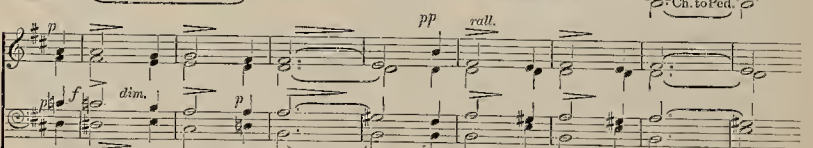
Re-joice and praise our might-y Lord, Whose arm hath brought sal-va-tion.

Re-joice and praise our might-y Lord, Whose arm hath brought sal-va-tion.



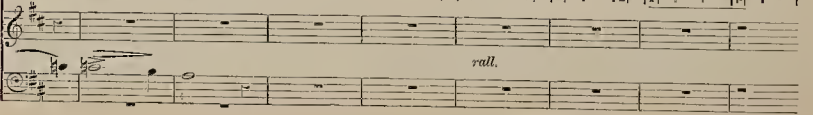
His works of love His works of love pro-claim His name,
pro-claim The great-ness of The great-ness of His name,
His name, For He is God, His name, For He is God,

His works of love pro-claim The great-ness of His name, For He is God, His name, For He is God,



For He is God a-lone, Who hath His mer-cy shown,

For He is God a-lone, Who hath His mer-cy shown,



111

Animato accelerando molto. cres.

Animato accelerando molto. cres.

For He			is	God	a - lone,			Let all,
	For He	is	God	a - lone,		Who hath	His mer - cy	shown,

f f.D. *Animato accelerando molto.* *cres.*

{ : r s : - : - : - : - : s s l : ta l : - : - : - : - : l t : l
 : : : : : : : : f : - : n : : : n : f : s : - f f : -
 : : : : : : r l : - : d l : : : d e d e r t w w r r : d
 : : : : : : s d d : - : d : : : l l : - : l r : - r : s :

Animato accelerando molto.

Animato accelerando molto.

Full Sw. to Gt. to Principal. *cres.*

Full Sw. to Gt. to Principal. *cres.*

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef and G major (one sharp). The melody is simple and consists of eighth and quarter notes. The lyrics are written below the notes. The piece ends with a double bar line and repeat dots.

The Rose Tree

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, both in treble clef and G major (one sharp). The melody is simple and consists of eighth and quarter notes. The lyrics are written below the notes. The piece ends with a double bar line and repeat dots.

Let all His saints a - dore

$\left\{ \begin{array}{l} s \\ a \\ t \\ f \end{array} \right.$	\bar{d}^1	:-	:-	\bar{t}^1	\bar{l}^1	:-	\bar{f}^1	:-	s	:-	\bar{d}^1	:-	\bar{r}^1	:-	t
	d^1	:-	:-	d^1	l	:-	f	:-	s	:-	r^1	:-	s	:-	t
	\bar{d}^1	:-	:-	\bar{d}^1	l	:-	\bar{f}^1	:-	s	:-	\bar{d}^1	:-	\bar{l}^1	:-	t
	d^1	:-	:-	d^1	l	:-	f	:-	s	:-	r^1	:-	s	:-	t

Full Organ.

Full Organ. *ff*

tall.

f.f.f Adagio.

Handwritten musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in 3/4 time, key of D major, and features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked "L'Allegretto".

Him !

roll.

A - - - - - men.

fff Adagio.

Him!				<i>rall.</i>				men.			
				<i>fff</i>				<i>Adagio.</i>			
{	r ¹	—	—	d ¹	—	—	—	d ¹	—	—	—
	f	—	—	m	—	—	—	d	—	—	
	t	—	—	d ¹	—	—	—	d	—	—	
		—	—	d	—	—	—	d	—	—	

fff

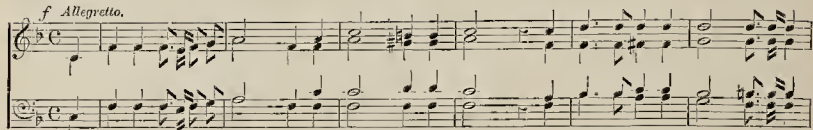
will

Adagio.

The Rock that is Higher than I.

Psalm lxi. 3-8.

H. P. DANKS.

f Allegretto.

O set me up upon the rock that is high - er than I; for Thou hast been my hope and a strong

KEY	S ₁	d	d	d	d, t	d, r	m	:-	d	m	s	:-	f	e	f	e	s	:-	s	l	:-	l	l	i	:-	l	l	
	S ₂	d	d	d	d, t	d, r	m	:-	d	d	m	:-	r	e	r	e	m	:-	d	d	:-	d	d	e	r	:-	r	r
	F ₁	d	d	d	d, t	d, r	m	:-	d	s	s	:-	l	l	s	:-	m	f	:-	f	s	s	f	:-	f	e	f	
	S ₃	d	d	d	d, t	d, r	m	:-	d	d	d	:-	d	d	d	:-	d	f	:-	f	m	m	r	:-	d	d		



tow'n - gainst the en - e - my. I will dwell in Thy courts, in Thy courts, for ev - er, and my

{	S	s	l	d	t	:-	t	t	t	d	l	s	:-	s	s	s	l	m	s	s	f	f	f
	r	r	r	r	:-	r	r	r	r	d	d	d	:-	d	d	d	d	e	m	m	r	r	r
	s	s	f	e	f	s	:-	s	s	s	s	:-	f	f	s	:-	s	s	l	:-	l	l	
	t	t	l	l	S	:-	S	S	f	f	m	:-	f	f	m	:-	m	m	l	:-	l	r	



trust, O Lord, will be ev - er in Thee. For Thou, O Lord, hast

{	t	:-	t	:-	d	l	m	s	f	m	:-	m	r	d	:-	m	m	:-	m	:-	m
	r	:-	r	:-	d	:-	m	r	r	d	t	t	d	:-	m	m	:-	m	:-	m	
	f	:-	f	:-	m	l	l	l	s	:-	s	f	m	:-	m	m	:-	m	:-	m	
	S	:-	S	:-	l	:-	f	f	S	:-	S	S	d	:-	m	m	:-	m	:-	m	

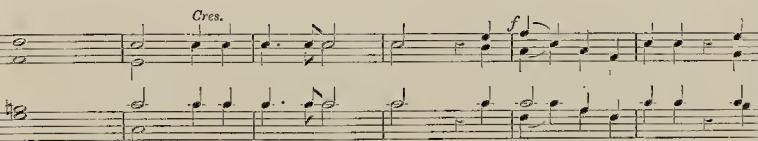
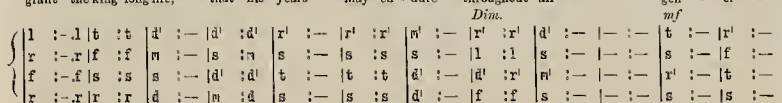


heard my de - sires, and hath giv - en an her - it - age un - to those that fear Thy name. Thou shalt

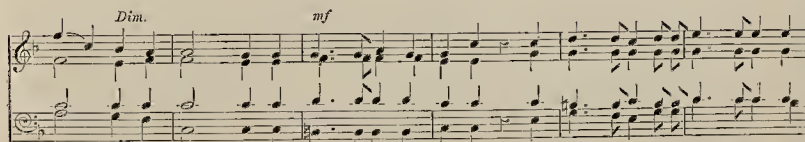
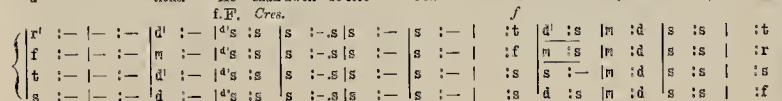
{	l	m	d	l	m	:-	m	m	m	:-	m	m	m	:-	m	m	m	:-	m	:-	m
	l	m	d	l	m	:-	m	m	t	:-	t	t	l	:-	l	l	se	:-	se	l	
	l	m	d	l	m	:-	m	m	se	:-	se	se	l	:-	m	m	r	:-	r	d	
	l	m	d	l	m	:-	m	m	r	:-	r	r	d	:-	d	t	l	l	l	m	



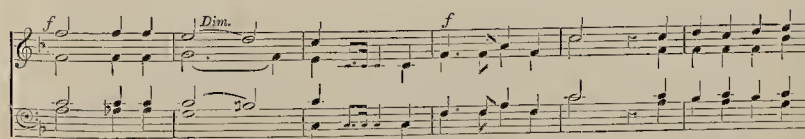
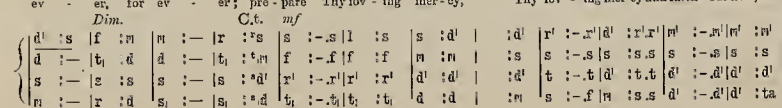
grant the king long life, that his years may en-dure throughout all gen-er-



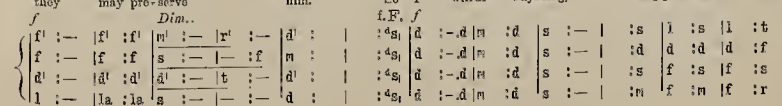
a-tions. He shall dwell be-fore God for ev-er, for ev-er, for



ev-er, for ev-er; pre-pare Thy lov-ing mer-cy, Thy lov-ing mer-cy and faith-ful-ness, that



they may pre-servo him. So I will al-ways sing, sing praise un-to Thy



Handwritten musical score for a piece titled "Din." in 2/4 time. The score is written on two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melody in the treble staff and a bass line in the bass staff. The melody includes a trill on the eighth note of the first measure. The piece concludes with a double bar line. The notation is in ink on aged paper.

name, that I may dai - ly per - form my vows. O set me up upon the

		Dom.										R		S		d				
{	d'	—	—	d'	—	d'	—	t	—	n	t	fe	—	n	—	f	s ₁	d	d	d, b, d, x
	n	—	—	n	—	n	—	n	—	n	n	re	t ₁	t ₁	—	s ₁	d	d	d, t, b, d, x	
	s	—	—	s	—	l	—	s	—	l	t	—	l	s	—	—	s ₁	d	d	d, b, t, d, x
	d	—	—	l	—	l	—	t ₁	—	t ₁	t ₁	—	l	n	—	r	s ₁	d	d	d, t, b, d, x

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting on a whole note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with chords. The key signature has one flat (Bb), and the time signature is 4/4. The score is written in a traditional, slightly aged style with black ink on a light background.

Rock that is high - er than I; For Thou hast been my hope and a strong tow'r a - gainst the

{	m	:-	d	m	s	:-	[e	fe	s	:-		s	l	-	l	l	l	l	:-	l	l	l	s	s	d'	d'
	m	:-	d	d	m	:-	[e	re	m	:-		d	d	-	d	de	ide	r	:-	r	x	r	r	x	r	re
	m	:-	d	s	s	:-	l	l	s	:-		m	f	-	f	s	s	f	:-	[e,	fe	s	s	fe	fe	
	m	:-	d	d	d	:-	d	d	d	:-		d	f	-	f	m	s	m	:-	d	d	d	t	t	l	l

Musical score for "The Rose Tree" in 2/4 time. The score is written for two staves, Treble and Bass. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, and then a quarter note A4. The accompaniment starts with a quarter note G2, followed by eighth notes A2 and B2, and then a quarter note A2. The piece includes dynamic markings: *Dim.* (diminuendo) and *Cres. f* (crescendo to forte). The piece ends with a double bar line.

en - e - my. I will dwell in Thy courts, in Thy courts for ev - er, and my trust, O

Dim.												Cres.												<i>f</i>	
t	t	t	t	t	t	d	—	t	t	s	—	s	s	l	m	s	s	f	f	f	t	—	t	—	
r	—	r	r	r	r	d	—	d	d	d	—	d	d	de	—	de	m	m	r	r	r	r	—	r	—
s	—	s	s	s	s	s	—	f	f	s	—	s	s	l	—	l	—	m	l	l	l	f	—	f	—
s ₁	—	s ₁	s ₁	f	f	m	—	f	f	m	—	m	m	l ₁	—	l ₁	—	r	r	r	r	s ₁	—	se ₁	—

The musical score consists of two systems. The first system is marked 'Rall.' and the second is marked 'Slow.'. Both systems are in 2/4 time. The first system features a treble and bass staff with a key signature of one flat. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the piece with a similar melodic and harmonic structure, ending with a final chord in the bass staff.

Lord, will be ev - er in Thee, will be ev - er in Thee.

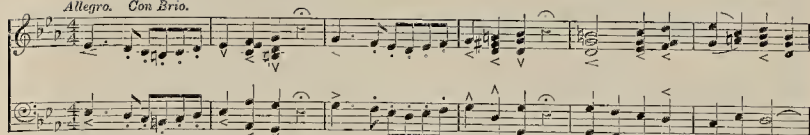
[illegible]

Oh, Come, Let us Sing.

115

J. A. PARK.

Allegro. Con Brio.



{ | d :- r, l, .se, l, .l | d : r | m : | m :- r | d, l, d, r | m : fe | s : | se :- | l : t | d' : l | t : s | }

Rit.

A tempo.



Oh, come, let us sing, Let us sing un - to the Lord; Oh,

{	fe	l	s	fe	m	:	:	:	:	:	:	s	s	s	f	m	r	d	:-	t	:
:	:	:	:	:	:	:	:	:	:	:	:	m	m	r	d	t	l	l	s	:-	:
:	:	:	:	:	:	:	:	:	:	:	:	d	d	t	l	s	f	m	:-	r	:
:	:	:	:	:	:	:	:	:	:	:	:	r	d	:-	t	l	l	s	:-	s	:



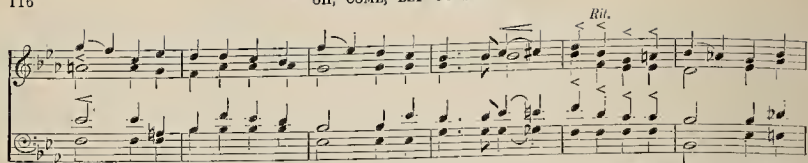
come, let us sing, Let us sing un - to the Lord; Let us heart-i - ly re - joice, Let us

{	:	:	:	:	:	s	s	l	l	t	l	l	:-	s	:	:	:	:	:	:	m	m
:	:	:	:	:	:	f	f	f	f	m	f	:-	:-	:	:	:	:	:	:	:	m	m
:	:	:	:	:	:	t	t	d	d	r	d	t	:-	:-	:	:	:	:	:	:	m	m
:	:	:	:	:	:	f	:-	de	r	s	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-	:-



heart-i - ly re - joice, in the strength, in the strength of our sal - va - tion; Let us come be - fore His
Let us heart-i - ly re - joice, re-joice, in the

{	l	l	se	t	l	:-	l	l	l	:-	l	l	l	l	t	l	l	:-	s	s	d	d	de	de
m	m	m	m	m	:-	m	m	f	:-	s	s	fe	:-	fe	fe	f	:-	f	s	s	m	m	m	s
d	d	t	r	d	:-	de	de	r	:-	de	de	d	:-	d	r	d	t	:-	t	s	s	ta	l	l
:-	:-	:-	m	m	l	l	s	s	f	f	m	ma	r	:-	r	r	s	:-	s	s	d	d	l	l



pre - sence, His pre - sence with thanks-giv - ing, And show our-selves glad in Him with psalms, glad in

r' : r' l : d' t : t l : s r' : d' t : l s : - . s l : l : e	t : s n : f : e s : f m : s
f : e : - f : e : m r : f f : f : m : - m : m n : - . s s : -	s : r d : d t : - d : m
d' : - d' : f : e s : r' d' : t s : s : d' t : - . t d' : d : e	r' : t l : l s : - s : ta
r : - r : r s : s s : s d : - d : d m : - . m m : m	r : r r : r s : - d : de



Him, in Him with psalms. For the Lord is a great God, And a great king a -

f : - r : - d : - t : - d : -	m : m m : m m : - m : - s : s s : s s : s	s : s s : s s : s
r : - l : - s : - s : - s : -	d : d t : l : l s : s l : s : s	m : m r : d : d
l : - f : - m : - f : - m : -	m : m m : m m : - m : - s : s s : s s : s	s : s s : s s : s
r : - f : - s : - s : - d : -	m : m r : d : d t : d t : -	s : s f : m : m



bove all gods, In His hands are all the cor - ners, all the cor - ners of the earth, And the

s : - - s : s r' : - r' : d : d : d : r' : -	s : s s : s t : - t : l : s	d' : l : - - f : f
t : d t : s : s f : - f : m : m f : - f : s : s f : - f : f : f	m : d : r m : r : r	m : m r : r
s : - - s : s t : - t : l : l : e t	t : s : s r' : - r' : d' : t	d' : l : - - l : l
r : m r : s : s s : s : s : s	s : s : s : s : s : s : s	d' : l : t : d r : r



strength of the hills is His al - so! The sea is His, And He made is His, And His hands pro -

m : m r : r : r : e	m : m l : -	l : s : e	l : s : e	r : m l : -	f : f
d : d d : d : d	t : t : -	r : r : -	r : r : r	d : r : m	r : r
l : l l : l : l	s : s : e	t : t : -	t : t : s : e	s : e	l : -
m : m f : f : f	m : m m : r : m	f : -	m : r : e	m : m	l : t : d : r

sheep of His hand. O wor - ship the Lord, In the beau - ty of ho - li-ness;

sheep of His hand. For He is the Lord; For He is the

mf *mp* *mf*

mf

ff *mf*

Let the whole earth stand in awe of Him.

Lord, Let the whole earth stand in awe of Him. For C. He

f *ff* *f* *Con forza.*

f *ff* *f* *Con forza.*

ff *Moderato.* *Rit.* *f* *Con forza.* *8ves.*

com - eth, For He com - eth to judge the earth, to

d'	:	t	:	1	:	t	:	1	1	:	s	:	s	:	l	:	s	:	fe	:	l	:	s	:	d'	:
d'	:	t	:	1	:	t	:	1	1	:	s	:	m	:	1	:	s	:	de	:	r	:	fe	:	s	:
d'	:	t	:	1	:	t	:	1	1	:	s	:	d'	:	de	:	1	:	1	:	r'	:	1	:	r'	:
d'	:	t	:	1	:	t	:	1	1	:	s	:	ta	:	1	:	1	:	r	:	d	:	t	:	1	:

judge the earth, With right - eous-ness to judge, to judge the

Unison.

t	:-	le	:l	s	:-	:	s	s	:-	s	:l	:l	d'	:-	t	:-	t	l	:-	t	:l
s	:-	:	r	r	:-	:	s	s	:-	s	:l	:l	d'	:-	t	:-	t	l	:-	t	:l
r	:-	de'	:d'	t	:-	:	s	s	:-	s	:l	:l	d'	:-	t	:-	t	l	:-	t	:l
r	:-	ra	:fo	s	:-	:	s	s	:-	s	:l	:l	d'	:-	t	:-	t	l	:-	t	:l

world, And the peo- ple, the peo- ple with His truth.

Ex-
posed: - t, l, e, e, l, t

Rit.

f Allegro. Con brio.

Rit.

ff Allegro. Con brio.

Glo - ry be to the Fa - ther, To the Fa - ther and to the Son, And to the Ho - ly Ghost, To the

Son and Ho-ly Ghost, As it was in the be-gin-nin-g, As it was in the be-gin - ning, is now, is
As it was in the be-gin-nin-g, As it was in the be-gin-nin-g, is

now, and ev-er shall be; As it was in the be-gin-nings, is now and ev-er shall be, world with-out

A. Rit. *e - dim.* *A. Lento.*

end, A - men, A - men; World with - out end, A - men, men.

Rit. *dim.* *Lento.*

t : s : m : f e : s : i f : m : s : f : - : l r : - : d : - : t i : - : d : - : | : d : - : - : - : d : - : - : | :
 s : r : d : d : t i : - : d : m : r : - : l i : - : s i : - : s i : - : | : j i : - : - : - : l a : s i : - : - : | :
 r : t : l i : l s : - : s : t a : l : - : l f : - : m : - : l f : - : m : - : | : f : - : - : d : r : m : - : - : | :
 r : r : r : r : s i : - : d : d e : r : - : f i : - : s i : - : s i : - : d : - : | : f i : - : - : - : d : - : - : | :

I'm but a Stranger here.

Andante. *MRS. CARRIE B. ADAMS.*

Andante.

KEY A. { m, i : - : - | - : s, d, | d : - : - | - : - : - | d : l, l, s, f, m, | m, i : - : r, s, i : - : - ||

ALTO OBLIGATO.

I'm but a stran - ger here, Heav'n is my home, Earth is a

pp SOPRANO, *Cres.*

pp TENOR AND BASS, *Cres.*

1. I'm but a stran - ger, Heav'n is my home; I'm but a stran - ger, Heav'n is my home, Earth is a des - ert

ALTO OBLIGATO.

{ m : - : - : f : f e, l i : - : s : d : - : - : | s i : - : - : l i : - : s i : - : - : | m : - : - : - : | m : - : - : - : f : f e, f e,
 I'm but a stran - ger here, Heav'n is my home, Earth is a
pp SOPRANO, TENOR, AND BASS, *Cres.*
 s i : s i : s i : s i : - : s i : s i : s i : d : m : - : - : f : f : f : f : - : f : m : d : d : d : s i : - : - : s i : s i : s i : s i : - : s i :
 s i : s i : s i : s i : - : s i : d : d : m : s i : - : - : t i : t i : t i : - : r : d : s i : s i : d : - : - : s i : s i : s i : s i : - : s i :
 d i : d i : d i : d i : - : d i : d i : d i : d i : - : s i : s i : s i : s i : - : s i : d i : d i : d i : d i : - : d i : d i : d i : d i : - : d i :
pp *p*

des - ert drear, Heav'n is my home; Dan - ger and sor - row stand

dark and drear, Heav'n is my home, Heav'n is my home: Dan-ger and sor - row round me stand, Dan - ger and sor - row stand,

{	l ₁ :- s ₁ d ₁ :-	d ₁ :- - fe ₁ :- fe ₁	s ₁ :- - - :-	r ₁ :- - - :- m ₁ r ₁	d ₁ m ₁ l ₁ s ₁ :- -
{	des - ert drear,	Heav'n is my home;	Dan - ger and sor - row stand		
{	s ₁ d ₁ r ₁ m ₁ :-	r ₁ : fe ₁ m ₁ r ₁ : de ₁ d ₁	t ₁ t ₁ d ₁ t ₁ :-	t ₁ r ₁ t ₁ t ₁ :- t ₁	d ₁ :- d ₁ d ₁ :-
{	d ₁ m ₁ f ₁ s ₁ :-	fe ₁ l ₁ : s ₁ fe ₁ m ₁ r ₁	r ₁ r ₁ m ₁ r ₁ :-	f ₁ :- - - :- s ₁ f ₁	m ₁ : d ₁ f ₁ m ₁ :-
{	d ₁ :- d ₁ d ₁ :-	r ₁ r ₁ : r ₁ r ₁ :-	s ₁ s ₁ : s ₁ s ₁ :-	s ₁ t ₁ r ₁ s ₁ :- s ₁	d ₁ - :- d ₁ d ₁ :-

Round me on ev - 'ry hand, Heav'n is my Fa - ther-land, Heav'n is my

Danger and sor - row round me stand, Heav'n is my Fatherland, Heav'n is my home, Heav'n is my Fatherland,

{	r ₁ :- - f ₁ m ₁ r ₁	d ₁ m ₁ l ₁ s ₁ :- -	m ₁ :- - s ₁ m ₁ d ₁	f ₁ :- - l ₁ d ₁ :- -	s ₁ :- - - :- f ₁ r ₁
{	Round me on	ev - 'ry hand,	Heav'n is my	Fa - ther-land,	Heav'n is my
{	t ₁ r ₁ f ₁ l ₁ s ₁ : f ₁	m ₁ :- - re ₁ m ₁ :- -	d ₁ : d ₁ d ₁ ta ₁ ta ₁ ta ₁	l ₁ l ₁ d ₁ f ₁ d ₁ re ₁	m ₁ r ₁ d ₁ t ₁ f ₁ t ₁
{	f ₁ f ₁ r ₁ t ₁ :- - t ₁	d ₁ s ₁ d ₁ d ₁ :-	d ₁ : d ₁ d ₁ d ₁ d ₁ d ₁	d ₁ : d ₁ d ₁ l ₁ :- -	s ₁ : f ₁ m ₁ r ₁ r ₁ f ₁
{	s ₁ s ₁ : s ₁ s ₁ :- s ₁	d ₁ - :- d ₁ d ₁ :-	d ₁ d ₁ d ₁ m ₁ m ₁ m ₁	f ₁ f ₁ : f ₁ f ₁ :- - fe ₁	s ₁ s ₁ : s ₁ s ₁ : s ₁

home.

2. What tho' the tem - pest rage?
3. There at my Sa - viour's side,

pp

pp

Heav'n is my home.

2. What tho' the storm and tem - pest rage?
3. There at my lov - ing Sa - viour's side,

{	d : - : - - : - :	s : - : - - : - :	d : t : l : s : f e : f :	m : - : - - : - :	f : f : f e :	l : - : s : d : - : - :
{	d : s : i f e : s :	m : - : - :	:	:	:	:
{	m : m : r e : d :	:	:	:	:	:
{	d : d : d :	d : - : - :	:	:	:	:

home.

2. What tho' the tem - pest rage?
3. There at my Sa - viour's side,

pp

pp

pp

p

Heav'n is my home, Short is my pil - grim-age, Heav'n is my
Heav'n is my home, I shall be glo - ri - fied, Heav'n is my

f

f

I'm but a stran - ger, Heav'n is my home,
I'm but a stran - ger, Heav'n is my home,

Short, then, shall be my pil - grim-age,
There are we sure - ly glo - ri - fied,

Heav'n is my Fatherland,
Heav'n is my Fatherland,

{	s : - : - r : - : s :	m : - : - - : - :	m : - : - - : - :	f : f : f e :	l : - : s : d : - : - :
{	Heav'n is my home,	Short is my pil - grim-age,	I shall be glo - ri - fied,	Heav'n is my	Heav'n is my
{	f : f : f f : - : f :	m : d : d s : - : - :	s : s : s s : - : s :	s : d : r m : - : - :	r : f e : m r : d o : d
{	t : t : t t : - : t :	d : s : s d : - : - :	s : s : s s : - : s :	d : m f : s : - : - :	f e : l : s f e : m : r
{	s : s : s s : - : s :	d : d : d d : - : - :	d : d : d d : - : d :	d : - : d d : - : - :	r : r : r r : r : r :

Heav'n is my home,
Short is my pil - grim-age,
I shall be glo - ri - fied,
Heav'n is my Fatherland,
Heav'n is my Fatherland,

f

f

f

p

home, home, Time's cold and win-try blast, Soon will be o-ver-past,
There are the good and blest, Those I loved most and best,
Heav'n is my home, Time's cold and win-try, win-try blast, Soon for e-ver is o-ver-past,
Heav'n is my home, There are the good, the good, and blest, Those I loved the most and best.

$\{ \begin{array}{l} s_1 : - : - : - : \\ t_1 : t_1 : d : t_1 : - : - : \\ r : r : m : r : - : - : \\ s_1 : s_1 : s_1 : s_1 : - : - : \end{array} \right. \begin{array}{l} r : - : - : m : r : d : m_1 : l_1 : s_1 : - : - : \\ t_1 : r : t_1 : t_1 : - : t_1 : d : - : d : d : - : - : \\ f : - : - : s : f : m : d : f : m : - : - : \\ s_1 : t_1 : r : s_1 : - : s_1 : d_1 : - : d_1 : d_1 : - : - : \end{array} \begin{array}{l} r : - : - : f : m : r : d : m_1 : l_1 : s_1 : - : - : \\ t_1 : r : f : l_1 : s : f : m : - : r : m : - : \\ f : - : r : t_1 : t_1 : t_1 : d : s_1 : d : d : - : - : \\ s_1 : - : s_1 : s_1 : s_1 : s_1 : d_1 : - : d_1 : d_1 : - : - : \end{array}$

f I shall reach home at last, home at last, Heav'n is my home.
mf And there I, too, shall rest, I, too, shall rest, Heav'n is my home.
f I shall reach home at last, home at last, Heav'n is my Fa-ther-land, Heav'n is my home.
mf And there I, too, shall rest, I, too, shall rest, Heav'n is my Fa-ther-land, Heav'n is my home.

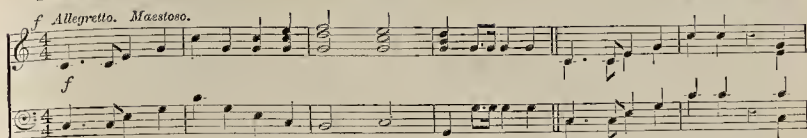
$\{ \begin{array}{l} m : - : - : s : m : d : f : - : l_1 : d : - : - : \\ d : d : d : d : t_1 : t_1 : t_1 : l_1 : l_1 : d : f : d : re \\ d : d : d : d : d : d : d : l_1 : - : - : \\ d_1 : d_1 : d_1 : m_1 : m_1 : m_1 : f_1 : f_1 : f_1 : f_1 : - : f_1 : \end{array} \right. \begin{array}{l} s_1 : - : - : - : f : t_1 : d_1 : - : - : - : \\ m : r : d : t_1 : f : t_1 : d : s_1 : f_1 : s_1 : m_1 : - : - : \\ s_1 : f : m : r : r : f : m : m : re : m : d : - : - : \\ s_1 : s_1 : s_1 : s_1 : s_1 : s_1 : d_1 : d_1 : d_1 : d_1 : - : - : \end{array}$

O Praise the Name of the Lord.

125

Psalm cxlvi. 1-6.

H. P. DANKS.



Praise the Lord, ye ser - vants; O

f Allegretto. Maestoso.

KEY C.

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praise the Name of the Lord, praise Him! praise Him! O praise ye the Name of the Lord.

Dim.

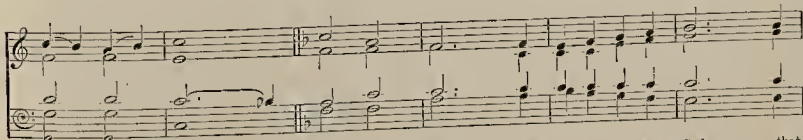
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Bless - ed be the Name of the Lord, of the Lord, from this time forth for

mf

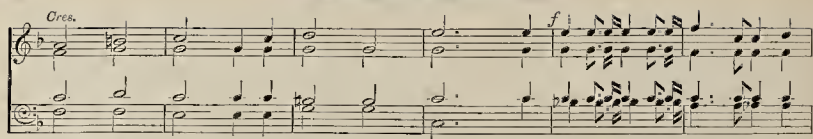
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m	:-	m	r	e	r	e	m	:-	d	m	m	:-	m	m	f	:-	:-	f	r	e	:-	r	e	m	:-	:-	m
d'	:-	d'	l	l	s	:-	s	:s	s	:-	s	s	s	s	l	:-	d'	d'	l	:-	t	:-	d'	d'	:-	:-	d'
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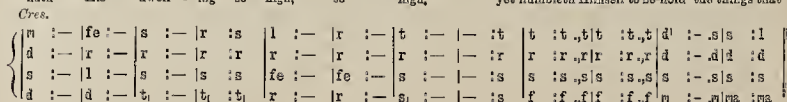
ev - er - more. Who is like un - to the Lord our God, that

f. P.

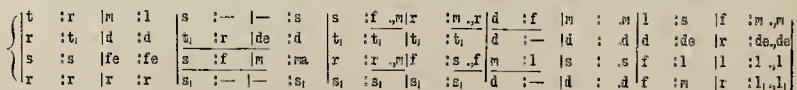
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r'	:-	r'	:-	d'	:-	:-	:-	s	:-	s	:-	:-	s	s	s	s	s	s	:-	:-	s
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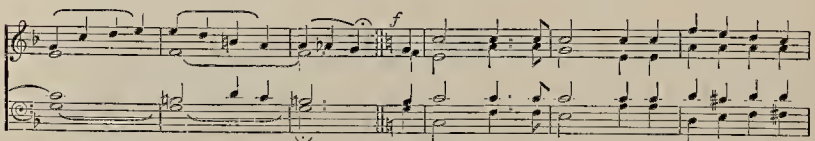
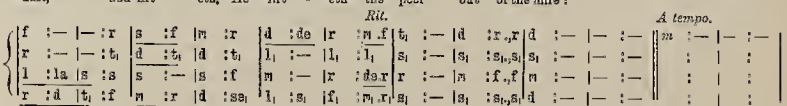
hath His dwell - ing so high, so high, yet humbleth Himself to be-hold the things that



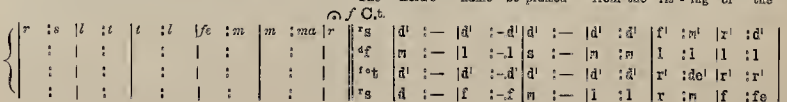
are in heav'n and earth! He tak - eth up the sin - ple, the sin - ple out of the



dust, and lift - eth, He lift - eth the poor out of the mire;



The Lord's name be praised from the ris - ing of the





sun un - to the go - ing down of the same. Bless - ed be the

d' : - t : -	a' : a' : d' d' : d' :	t : - a' r' : d' :	t : - l : -	s : - - : -	s : - s fe : fe
l : - s : -	s : s : s s : s :	s : - l t : l :	s : - fe : -	s : - - : f	n : - n re : re
r' : - - : -	d' : d' : d' d' : d' :	r' : - - : -	r' : - d' : -	t : r' d' : t :	d' : - d' l : l
s : - - : f	m : m : m m : m :	r : - - : -	r : - r : -	s : f m : r :	d : - d d : d



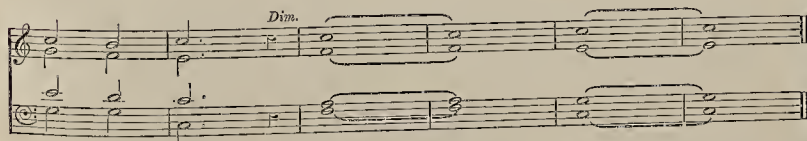
name, the name of the Lord from this time forth for ev - er -

s : - - : s	l : t d' : - r' :	m' : - - : m' l	t : d' :	d' : s f : m	m : r l : s
m : - - : m	f : s s : - s :	s : - - : s	d : d : d : -	d : - d : -	t : l : l : l
s : - - : d'	d' : r' d' : - t :	d' : - - : d'	a' f	ra : -	ma : -
d : - - : d	f : - m : - r :	d : - - : d	f	fe : -	fe : -



more, Bless - ed be the name, the name of the Lord from this time forth for

d : - - : -	a' s : - s fe : fe	s : - - : s	l : t d' : - r' :	m' : - - : m' f	f' : m' r' : d' :
d : - - : ta	m : - m re : re	m : - - : m	f : s s : - s :	s : - - : s	s : s l : l
m : s f : m	a' d' : - d' l : l	s : - - : d'	d' : r' d' : - t :	d' : - - : d'	r' : d' d' : r' :
d : ta l : s	d : - d d : d	d : - - : d	f : -	m : - r :	d : - - : d



ev - er - more,

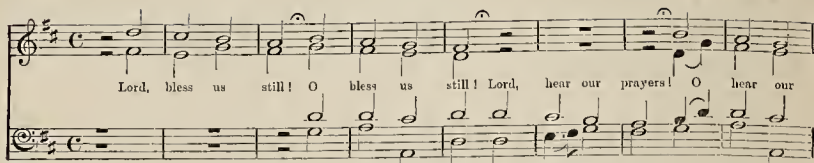
A - - - - - men.

d' : - t : -	d' : - - : -	d' : - - : -	d' : - - : -
s : - f : -	m : - - : -	f : - - : -	m : - - : -
m' : - r' : -	d' : - - : -	l : - - : -	d : - - : -
s : - s : -	d : - - : -	f : - - : -	d : - - : -

Lord, bless us still.

DOXOLOGY.

R. A. SMITH.



KEY D. {

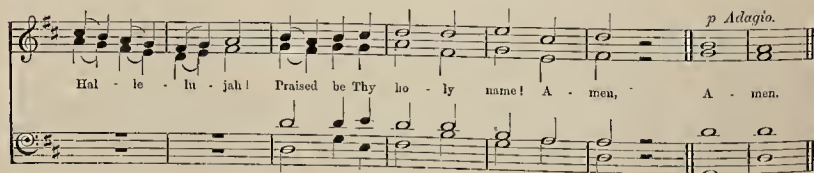
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p Adagio.

YORK SERIES—ANTHEMS, GLEES, ETC.

Cents.			Cents.			Cents.				
33	Absence (A.T.T.B.)	Haton	5	400	Cress (a) Lord's Prayer	Dr. Reynolds	5	54	Hear me, Lord, Anthem	Hauptmann
34	Abside with me	Bennett	5	325	Cry out and shout	Bliss	5	241	Hear the Voice	Haydn
35	Achieved is the	Yoprick	5	285	Crossers (A.T.T.B.)	Finsit	5	244	The Heavens are telling	Haydn
36	Achieved is the (and chorus)	Haydn	5	285	Cuckoo sings in the poplar	Macfarren	5	245	Here in cool breeze (S.A.T.B.)	Mendelssohn
37	Ah, could I with faint strays (S.A.T.B.)	Haton	5	285	Dance Durdent	Harrington	5	257	Here's a Health to the King (A.T.B.)	Stephens
38	A little farm, the	Stirling	5	549	Dance Durdent (S.A.T.B.)	Clark	5	367	Here's to the maiden (A.T.B.)	Handel
39	All among the barley (S.A.T.B.)	Stirling	5	524	Dance of Zion	Clark	5	367	Holy, Holy	Handel
40	All Thy works praise, Harvey Rev. F. Peel	5	324	Dear old Woman (T.T.B.)	Johnson	5	359	Home, Sweet Home (T.T.B.)	Smith	
41	All ye who were	Brookes	5	285	Dear old Woman (S.A.T.B.)	Johnson	5	426	How lovely are	Mendelssohn
42	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
43	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
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166	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
167	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
168	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
169	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
170	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
171	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
172	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
173	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
174	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
175	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
176	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelssohn
177	All ye who were	Brookes	5	285	Deo	Johnson	5	426	How lovely are	Mendelsso

* These numbers to be had in Sol-fa.

YORK SERIES—ANTHEMS, GLEES, ETC.

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95*	Light of other days (S.A.T.B.)	Edwards	206	Oh, come let us	Mendelssohn	5	Te Deum, in G	Dicks
96*	Light of the world,	A. Bridge	207	Oh, hush thee my babe (S.A.T.B.)	Sullivan	5	Te Deum, in D	Sullivan
97	Like a flower	Hutton	208	Ditto	Sullivan	5	Te Deum, in F	Smart
98	Like a flower	Novello	209	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
99	Like a flower	Novello	210	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
100	Like a flower	Novello	211	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
101	Like a flower	Novello	212	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
102	Like a flower	Novello	213	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
103	Like a flower	Novello	214	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
104	Like a flower	Novello	215	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
105	Like a flower	Novello	216	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
106	Like a flower	Novello	217	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
107	Like a flower	Novello	218	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
108	Like a flower	Novello	219	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
109	Like a flower	Novello	220	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
110	Like a flower	Novello	221	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
111	Like a flower	Novello	222	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
112	Like a flower	Novello	223	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
113	Like a flower	Novello	224	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
114	Like a flower	Novello	225	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
115	Like a flower	Novello	226	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
116	Like a flower	Novello	227	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
117	Like a flower	Novello	228	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
118	Like a flower	Novello	229	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
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120	Like a flower	Novello	231	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
121	Like a flower	Novello	232	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
122	Like a flower	Novello	233	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
123	Like a flower	Novello	234	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
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139	Like a flower	Novello	250	Oh, the better day	Wilkinson	8	Te Deum, in F	Alcock
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Festal Anthems and Choruses.

A SELECTION FROM

The Choral Album.

There is an art in programme building. Those who understand it constantly seek for balance and contrast. Where the programme is made up of miscellaneous items, much can be done by the judicious choice of a central piece, round which the other numbers may be grouped. This central piece ought to be of larger dimensions than the others, and the following list of pieces selected from **THE CHORAL ALBUM** has been compiled and descriptive notes added, to assist those who have the task of selection.

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This edition of Wesley's classic has been edited by Mr. E. H. Thorne and is the version used at Westminster Abbey. The organ accompaniment is printed on three staves, and in every way the edition is an ideal one. This anthem is not to be lightly undertaken; but as a translation in Tonic Sol-fa has been given for the first time, the manifold beauties of the work may, because of this, become known to a wider circle. 12 cents.
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This anthem is specially suited for Harvest Thanksgiving, but is also appropriate for other Festival occasions. In triple time throughout with short passages for Semi-chorus and Bass Solo. The anthem is distinguished by breadth, dignity, and energy. About 6 minutes. 8 cents.
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This has been described as the best of all the anthems written by Smart. It is full throughout and a massive bit of writing, giving everywhere evidence of its composer's knowledge of vocal effect. 8 cents.
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This is a poetically conceived anthem with all the dignity of the cathedral school though touched with the modern spirit. It is written full throughout with a middle movement for Solo and Quartet. Bold declamatory effects and a musical and inspiring Fugue as final movement. 8 cents.

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The Canadian Anthem Treasury

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